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It's your education, your reputation

International Students to Protest Fee Hikes

Student leaders worried this may be the first in a long series of tuition increases

BY ROBERTO ROCHA
News Reporter

International students are not about to take a hike in their student fees without a fight.

That's why, on Wednesday at 3:30, the front steps of McGill's Arts building will be the site of a rally organized by the International Students' Affairs Committee, in protest of the decision to increase international student fees.

"We want to let the administration know that it's more than one voice that cares about fee increases and about the very short notice McGill gives us concerning [increases]," said Jennifer Bilec, President of the McGill International Students Network and an organizer for Wednesday's rally.

She was responding to the announcement made by Vice-Principal Academic Luc Vinet and Vice-Principal Administration and Finance Morty Yalovsky at an SSMU Council meeting on Feb. 27. The administrators used the meeting to announce that they were hoping to increase fees for full-time international student fees by \$500, beginning in the fall. That amounts to about a 5 per cent hike in international students' tuition.

Miguel Bernal-Castillero, member of the Spanish and Latin American Students Association and rally organizer says he thinks the increase amounts to a slap in the face of international students, who are already faced with difficulty finding housing, and few opportunities for on-campus jobs. He

"They can charge whatever they want without fear of government interference."

also said that he is particularly disappointed with what he calls administration's failure to give sufficient notice of the fee increase.

"We want to show that we are a large minority, we constitute 16 per cent of the paying population of McGill and contribute \$64-million to Montreal per year. So we're no small part of this community," Bernal-Castillero said.

Because the tuition increase won't be

set in stone until a new budget passes through Senate in May, he explains, students will not have enough time to make plans to adjust to the higher costs.

"Students would not find out until August when they get the new fee statement. By then, it's too late to transfer and to back out of the lease they've signed," said Bernal-Castillero. "And if you can't pay, what are you going to do? People come to McGill to get an education, not to quit from it."

The move to increase the tuition supplement paid by international students came in the wake of a provincial government decision last year to deregulate international tuition. That replaced a system in which the province collected the standardized foreign supplement and distributed it as it saw fit among Quebec universities. While under the new system, the province has suggested that universities raise supplementary fees by no more than 5 per cent, universities now have full control over supplementary fee levels.

But Yalovsky said McGill is keeping in step with the trends proposed by the Quebec Ministry of Education, that is, a 5 per cent increase, and not more, which the university would be free to do.

He admitted, however, that there are no plans as of yet to find ways to help international students with the rising fees. "We are looking at alternatives at this point, but it's too early in the process to propose any concrete ideas," he said.

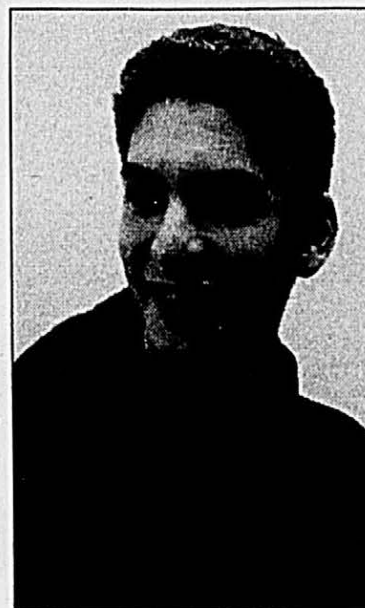
SSMU President Wojtek Baraniak said that he thinks that international student are not the only ones with cause to worry. He is fearful that deregulation might soon mean an increase in out-of-province fees as well. Administrators will increasingly look at international students and non-Quebec Canadians as simply a source of additional revenue for McGill.

"They can charge whatever they want without fear of government interference," he said.

He said he also fears that there is trend emerging and that McGill will continue to raise fees year after year.

Yalovsky said, however, that it's much too soon to say what future years hold. "I can't say this will happen on an annual basis. For now it's just for this year."

But Bilec says that she questions the very plan to raise international student fees, given that deregulation has already brought the university an additional \$6.1-million. She questions whether any



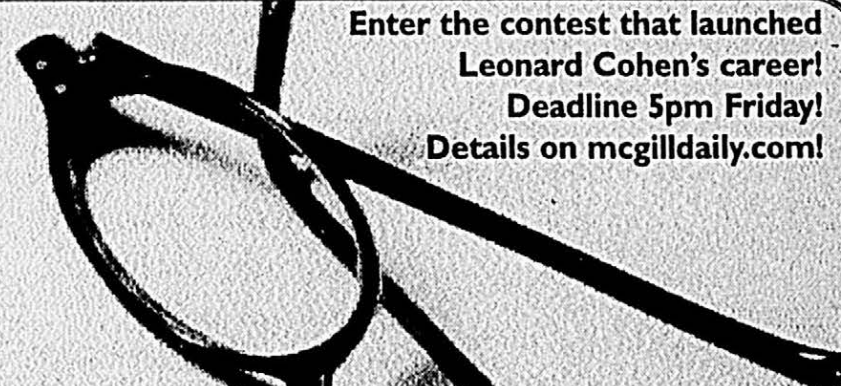
International student Miguel Bernal-Castillero may not be smiling when he sees next year's fee statement

of the additional money that the fee hike brings will go towards improving services for international students.

"We want a breakdown of where the supplemental fees go. Where did the \$6.1-million that McGill got go? I'm not sure it went to international student services," Bilec said.



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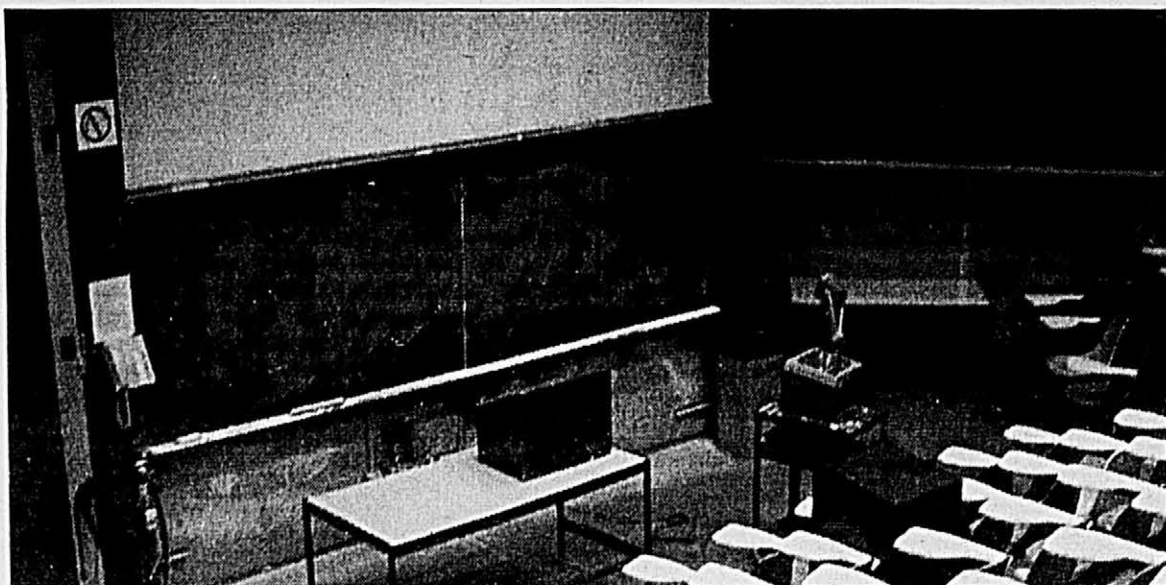
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Space on Campus Unaffordable, say Clubs

McGill Debating Union to hold tournament at Concordia

BY PHILLIP TODD
The McGill Daily

Concordia University should brace itself. An onslaught of McGill clubs may come in search of affordable rooms because holding events at McGill is too expensive.

This week the McGill Debating Union announced that it will be holding a number of rounds of the North American Debating Championship at Concordia, where it is free to book space.

Here at McGill it costs \$47 a day to rent any room on campus. This amount skyrockets between Friday evening and Sunday, when additional required fees are added including paying for a porter and cleaning services.

And Lynne Chlala, vice-president of the Debating Union, thinks that the situation has become ridiculous.

"It's getting to the point now where renting space at McGill has become such a huge burden on us financially that we have had...to hold some of our events at Concordia," she said. "That's not right. McGill should want to have the North American debating championship here."

Thea Agape, president of the United Nations Student Association of McGill, also feels that McGill's room fees are a major obstacle to hosting events.

"The nice venues like the ones up at the law school are literally hundreds of dollars," she said. Agape says that she is often embarrassed to bring a high profile speaker all the way to McGill, only to have to speak in the Shatner cafeteria. But she says that her club often has no other choice. "Booking nice rooms is just far too costly for any clubs," she said.

But Debbie Yacoulis, events co-ordinator at McGill's ancillary services unit, says that it's only fair that clubs pay for space. She says that it costs McGill to administer its room booking service, and that the fees fairly reflect these costs.

"The fee is not a rental, it's an admin-

istrative cost," she said.

Yacoulis added that the fees represent a necessary cost for an essential service.

"If they request that we find them rooms and book it then it's a one stop shopping - they come here they tell me what they want and I take care of the work," said Yacoulis. "Now if they had to do that themselves they would spend their own time and plus we have to keep records of who is using what."

Yacoulis also clarified that the only room that was closed to students was Leacock 232, because of past abuses by student groups.

"McGill should be supporting our student groups by allowing them to book rooms for free."

"There were several occasions and reports of student groups using the room and making a big mess of it," said Yacoulis. "The last one that took its toll was one of the student groups that had a reception without a liquor permit and spilled beer all over the carpet and that did it."

However, Yacoulis said that clubs shouldn't have to pay for the fees themselves, but that they should get SSMU told bear the financial burden. "I think that basically the student society should be supporting this sort of thing," said Yacoulis. "If any bookings are on campus and it's not in their building then I think they should support that fee."

But Martin Doe, next year's SSMU vice president clubs and services, says that the university is not doing enough to support clubs.

"Forty-seven dollars a day seems like a pretty excessive administrative fee," he

said. Doe added that McGill is one of the few universities in Canada that charges student groups to book rooms. "McGill should be supporting our student groups by allowing them to book for free," he said.

Doe adds that it is clubs such as UNSAM and the McGill Debating Union who are helping to bring positive exposure to McGill.

"I think that the university should have a bit more of a vision in terms of the amount of high school students that [UNSAM and the McGill Debating Union] bring to the university," said Doe.

"They are doing [McGill] Admissions' job for them, by bringing all these high school students and giving McGill such tremendous publicity in their recruitment market."

Doe explained that it's not just student groups who are suffering because of the room fees.

"There's pretty much nobody on campus that's getting around it," he said. "In fact, there are many final exams that are being held in the Shatner ballroom because it's cheaper for professors and departments to book the Shatner Ballroom than it is to book actual classrooms."

Doe adds that when in office he will push for reduced room fees, and will try to subsidize those clubs that can't afford to pay for space.

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Forms to be completed (for the creative writing prizes and awards) are available in the Department of English General Office, Arts 155. Submissions must be in duplicate.

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Taking Aim at AIDS

Drug companies, governments should play their part in war against AIDS in the developing world, Wainberg says

BY AMIT CHANDRA
News Reporter

Loosening patent restrictions on HIV drugs in developing countries is vital if the international community is to wage a winning war against AIDS, according to Mark Wainberg.

He should know. Not only is Wainberg McGill's own resident expert about developments in AIDS research and the director McGill's AIDS Centre, he is a past president of the International AIDS Society, and was recently named Chair of the International AIDS Conference which will be held in Toronto in 2004.

In a lecture sponsored by the Osler Medical Aid Foundation last Monday, Wainberg explained why greedy drug companies and strict international patent laws are standing in the way of treating millions of HIV/AIDS patients in the developing world.

The problem, as Wainberg explained it, is that most of the drugs which have been proven effective in treating HIV/AIDS are too expensive for developing countries, where most of the world's HIV/AIDS patients reside. All the while, cheaper generic versions of protected drugs have their patents fiercely guarded by drug companies and international patent regulations.



Dr. Mark Wainberg

"Disadvantaged populations worldwide are at the greatest risk for contracting HIV," said Wainberg, pointing to the example of Africa, where more than three-quarters of the 20-million people felled by AIDS since the epidemic began have been buried.

He also referred to a recent UN AIDS report which said that while AIDS had claimed the lives of fewer than 100 North American children, the disease was responsible for the deaths of about 440,000 children in sub-Saharan Africa.

"Why have we made such a difference in the West and not in developing countries? The answer is access to antiretroviral



AIDS sufferers in Africa being denied treatment, Mark Wainberg says

drugs," said Wainberg.

Mother-to-child transmissions of HIV, he said, account for a big part of the disparity between the West and the developing world. Whereas children born to infected women in the West can be formula-fed to avoid infection through breast milk, the inaccessibility of anti-retroviral drugs and what Wainberg calls an "absence of infrastructure to ensure that formula feeding can happen" in Africa has made it difficult to limit mother-to-child transmission of HIV.

THE PRICE OF PROFIT

The prohibitively high price tag attached to many antiretroviral drugs, coupled with the increasingly dire nature of the HIV crisis, have led many of Wainberg's colleagues to argue that developing countries should ignore patent protection. In such a case, they can either produce generic substitutes, or invoke compulsory licensing in order to buy from existing generic producers.

Wainberg cited the example of Cipla Pharmaceuticals, an Indian manufacturer of generic drugs which recently agreed to sell generic versions of three of the most commonly used drugs to Médecins sans Frontières for \$350 (US) per annual dose, less than a third of the US and European cost. Cipla recently made a similar offer to the South African government, offering the drugs for \$600 per patient. South Africa's parliament is currently considering legislation permitting the import of these drugs, an act which would violate international patent law. The push for new legislation has also come under fire from a coalition of North American and European drug companies, who have brought the matter to South Africa's courts.

Wainberg said that putting pharmaceutical companies' revenues before human lives is a dangerous game.

"The lives of these people are more important than saving the profits of pharmaceutical companies."

Wainberg asserted, however, that loosened patent laws and widely available generic drugs are not going to solve the AIDS problem. He also ceded that some intellectual property protection is necessary if the HIV/AIDS research community is to make any more headway in bettering the range of treatments for HIV/AIDS patients.

These companies are the world's best hope for new anti-retrovirals and possible vaccines, so profit incentives are important for spurring research and development, explained Wainberg.

"If we allow patent protection laws to go by the wayside, just what message are we sending to the pharmaceutical companies who develop these current treatments?"

He said he also understands the drug companies' concern with for-profit re-exportation of these charitably priced medicines. That's why, according to Wainberg, some protection of the drug companies is necessary to ensure the development of new drugs. "Otherwise we will be condemning both the people in Canada who will need these drugs and the people in developing countries who will need them also."

Still, Wainberg said, more needs to be done to advance drug companies' sense of responsibility to the world community in facing the AIDS crisis. "I think that the drug companies should have shown greater leadership years ago, instead of allowing themselves to be perceived as the enemies of the people and governments of the developing world."

OVERTURES OF COOPERATION

He said this is why the international AIDS community has been skeptical of news that some of the big drug companies may be changing their ways. Merck Frosst, the manufacturer of two common anti-HIV medicines, Crixivan and Sustiva, announced last week that it would provide the drugs to developing countries at cost. Bristol-Myers Squibb, which produces Stavudine, followed suit with a similar

announcement, saying it would cease efforts to block generic drug makers from selling in Africa.

Whether or not other drug companies follow the lead of Merck Frosst and Bristol-Myers Squibb, will depend on how they feel their actions would be perceived by domestic investors.

In Wainberg's opinion, others should follow suit and make their drugs available at cost in developing countries. International organizations should then commit to buy and distribute these drugs to the people who need them, and there must emerge a consensus that when companies lower their prices in underdeveloped countries, politicians in the West will not demand the same prices.

GOVERNMENTS INVOLVEMENT ESSENTIAL

Improving treatment of HIV/AIDS in the developing world is not just a matter of the drug companies' will, Wainberg noted, it's also a matter of political will to combat the spread of AIDS.

He pointed to two recent successes in the fight against AIDS to demonstrate the importance of involving government in the fight. Recent campaigns in Thailand and Uganda, he said, are "proof that when the political leadership is on board, we have fewer cases of HIV."

Uganda has orchestrated a decade-long campaign to raise awareness with significant support from its president, while Thailand has taken great strides to promote condom use among its sex workers.

Unfortunately, most underdeveloped nations "do not necessarily react in an appropriate manner to the realities of HIV." In some regions of China, for example, hospitals do not yet screen their blood supply for HIV.

If more is done now to generate political concern with the epidemic, there may be hope yet for emerging infection centres like India, China, and Russia, said Wainberg. "We want to avoid the mistakes made in Africa, our slowness in response, inadequacy in response, and lack of coordination in response. Clearly, the most important ingredient for success is political support."

Put together the need for greater efforts on the part of pharmaceutical companies, governments, and international organizations, Wainberg said, and you realize that success in the war against HIV/AIDS hinges on cooperation between a number of players.

More importantly, this cooperation has to be international in scope, and the international community needs to abandon the notion that HIV/AIDS in the developing world is those nations' own problem.

The situation is too serious, Wainberg says for us to simply sit back and watch.

AIDS in Africa

- Africa is home to nearly 70% of adults and 80% of children living with HIV in the world.
- Infection rates in young African women are up to five times higher than in young men. Among young people in their early twenties, the rates were three times higher in women.
- In Botswana, a shocking 35.8% of adults are now infected with HIV, while in South Africa, 19.9% are infected, up from 12.9% just two years ago. The adult HIV prevalence rate in Botswana has more than tripled since 1992, when it was an estimated 10%.
- With a total of 4.2-million infected people, South Africa has the largest number of people living with HIV/AIDS in the world, as well as one of the world's fastest-growing epidemics. Already, 1 in 4 South African women between ages 20 and 29 are infected with the virus.
- Uganda was the first country in sub-Saharan Africa to reverse its own epidemic. It has nearly halved its HIV prevalence to around 8% through strong prevention measures. Even rural areas, which are frequently among the last to evidence signs of both the advent and the reversal of an HIV/AIDS epidemic, have shown a reduction in HIV rates.

Source: UNAIDS

SSMU Daycare Finally Set to Open in September

Student parents' long wait for daycare may finally be coming to and end

BY CAROLYN LEFEBVRE
The McGill Daily

The school year is approaching its end, and for SSMU it has been yet another one for broken daycare promises.

Four years since students voted to start forking over three dollars per semester towards a daycare for students with children of their own, construction still has yet to begin. At long last though, The Daily learned this week, prospects are good that the daycare will be up and running by September.

That's because SSMU has finally signed a letter of intent with the McGill Daycare, securing its services for the management of the Students' Society daycare.

Kevin McPhee, SSMU VP Operations,

has been in charge of setting up the daycare for the past two years. He says that the only obstacle now standing in way of the daycare's realization is a permit from the Quebec government. McPhee adds he is optimistic that SSMU will clear this final hurdle before the summer is out.

"We're working under the assumption that we'll have a permit for September. The architects are being called in," said McPhee. "The policies have to be worked out, but all of those things are the easiest part, all they require is hard work, you know, put down the hours, and it's going to happen."

The SSMU has been plagued by logistical confusions and obstacles since the start of the project. According to McPhee, after the referendum passed, the daycare did not get anywhere for over a year, leaving the

project in shambles. After that, he said, SSMU stalled for several months before deciding how to proceed, and confusion ensued over which member of the executive board should be responsible for completing the task. McPhee also attributes the slow start to the influx of big projects he's been working on.

"There's been so many big projects in the works. If I could focus on just one project at a time, I'd be set, but it's been very difficult."

But Erica Weinstein, the coordinator of McGill's Women's Union, is not convinced that the daycare has ever been high on SSMU's agenda over the past few years.

"I don't think that [the daycare] has been a priority for SSMU," she said. "It has been on their to-do list more this year than any other, but it certainly hasn't been a top priority."

With most daycares in Montreal full to capacity, student parents often have great need for child care. According to one McGill Daycare worker, there are about 250 families on the university's waiting list, a third of which are the children of students who get second priority for the few spots that do open up.

Genevieve Danforth, a U3 Cultural Studies student, was lucky enough to get her two-year old daughter in the McGill Daycare, but such an occurrence is rare. She would have been in a sticky situation had her child not gotten a spot.

"I have no idea what I would do otherwise," said Danforth. "It's hard to go to school if you have a kid. Classes are not accommodating. I guess I would try to arrange a babysitting group; it's very hard to get into any daycare in Montreal right now. I was lucky to be accommodated."

Hope for a speedy opening and a more efficient handling of the SSMU proj-



The McGill Daycare is about to solve all of SSMU's daycare woes

ect now lies in the hands of incoming VP Operations Raoul Gebert, who says he's looking forward to being the one who finally gets the daycare off the ground.

"I'm committed to try my hardest to

"I don't think that the daycare has been a priority for SSMU."

make it a priority to open [the centre] Sept. 1," Gebert said. "This is my priority because if you look at your fees, it says three dollars for the daycare, so obviously, this is something that students have mandated."

This summer, Gebert plans to petition the Quebec government to ensure that the

daycare permit is accepted in an expedient manner. "I will call Quebec City once in a while to ask how the permit is going and give them information," he said. "Basically it's a matter of communication. Things will get rolling the more you facilitate and take initiative."

Once the daycare opens, he said, it will be self-sufficient, running on government subsidies and five dollar daily tuition per child. Money for additional expenditures on maintenance or for the occasional operating deficits will come from an endowment fund created with the excess money which has accumulated from the student fee over the past few years.

"Unless I'm completely wrong on the expenses, next year we should see a referendum asking to eliminate that fee," said McPhee. "Even though I'm not in power next year, I'll be pushing from the backbenches or wherever they send me when I'm done."



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Bookstore's Future Up in the Air

Upcoming report to address questions surrounding Indigo's takeover and Chapters' difficulties

BY JON BRICKER
The McGill Daily

The future of corporate control at the McGill bookstore will be decided by month's end, administrators said this week.

That's when they plan to render a decision on what lies in store for the beleaguered bookshop, following massive failures by management to have many books on the shelves in time for the winter semester. An added twist to the dilemma came in February when the Indigo Books chain won a drawn out battle to take Chapters over.

At a Senate meeting earlier in January, administrators said they would consider scrapping McGill's deal with Chapters if they could not get assurances that supply problems would be righted. The Daily reported in January that many books failed to reach shelves in time for the start-of-semester text rush because publishers who were owed money by Chapters Inc. stopped shipment to the campus store.

Now, the administrators say they are about to begin the process of reviewing the corporate stake in the bookstore's management.

"We've asked Chapters for a number of assurances," said Alan Charade, McGill's Ancillary Services Director last week. "Now we have to determine whether what they have planned is acceptable to us."

Charade said that he is expecting a report this Friday from representatives of Chapters Campus Bookstores, the management company that oversees McGill's bookstore and in which Chapters Inc. owns a controlling interest. The report is expected to include bookstore management's proposals for how to avoid a repeat of last January's woes. Charade said that administrators will weigh the proposals and then decide the future of McGill's contract with Chapters.

In the meantime, the bookstore's future is also being called into question in light of the corporate maneuvering at Chapters Inc. The retail book giant's takeover by longtime rival Indigo Books is all but a done deal, pending a go-ahead from a federal competition bureau.

Indigo boss Heather Reisman testified before a competition bureau panel last week that Chapters' finances were in disarray upon her arrival, accusations that hit home at McGill where many have

questioned Chapters' operations.

Asked if the problems witnessed at McGill have anything to do with the financial problems that Reisman spoke of last week, Indigo spokesperson Tracy Nesdoly said, "It would certainly appear so."

Nesdoly also said that it was too early to predict what, if anything, the competition bureau might say about Indigo's takeover of Chapters campus bookstore arm, which includes McGill's bookstore plus about a handful of others in southern Ontario. She said it is also too early to say where the campus bookstores fit into Indigo's plans.

**"Nobody here
knows what Heather
Reisman
wants to do."**

And between the questions hanging over Indigo's takeover and the pending report from Chapters Campus Bookstores, many on campus were anxious to last week to find out what lies ahead for the bookstore.

"What the Indigo takeover means for us is still unknown," said the bookstore's textbooks manager Grant Zubis. "Nobody here knows what Heather Reisman wants to do."

Faculty of Education professor and McGill Senator Bruce Shore said that no matter who is in charge of the bookstore, he hopes to see improvements like longer hours, competitive pricing, and greater efforts by the bookstore to accommodate professors who are often unable to get book orders in on time.

"I don't care who runs [the bookstore], but whoever runs it must do so with the needs of students and faculty members first and foremost. If they can't do that, then they should tell the university that they want to get out," said Shore.

Senate bookstore committee chair Kerry McSweeney agreed that whatever Indigo's plans for the bookstore may be, much needs to be done to repair the problems that were created when Chapters was given a stake in the McGill bookstore.

"My impression is that Chapters ceased over a year ago to make a strong effort at the McGill bookstore," he said. "Some kind of new arrangement is clearly needed."

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Rome Statute Sets Mandate for New International Court

McGill alum champions International Criminal Court

BY MATT LEVINE
News Writer

Rogue nations and war criminals beware - the international community is close to realizing the long sought-after goal of establishing an international criminal court.

McGill alumnus and current ambassador to Sweden, Philippe Kirsch, spoke at the McGill Faculty of Law last Tuesday about recent attempts to establish an international criminal court. The court, which was first conceived in the aftermath of the First World War, may begin hearing cases as soon as two years from now.

Kirsch has served as Canadian ambassador to the United Nations and was lead Canadian counsel during the infamous cod wars with Spain. More recently, he was chairman of the Rome Conference where the guidelines for the long anticipated court were approved by 120 nations.

Kirsch said that there has been much resistance to the proposed international court, specifically regarding the question of aggression. Aggression - the legal standard under which foreign intervention is justified - and the failure to outlaw nuclear weapons along with biological and chemical weapons was an issue hotly contested by many southern nations.

According to Kirsch, the negotiations at Rome were finally able to gain the support necessary for a meaningful statute to be adopted due to a coalition between "angelic countries" and NGOs. Kirsch also highlighted the importance of the proposed court as a means of protecting less powerful nations.

"More important than the Canadas or

Swedens, and other countries with values that support this sort of court, was the presence of most African states, who saw the court as a way of addressing their grievances," he explained.

Kirsch described the frantic negotiations of the historic Rome Conference whose final compromise was only reached at five o'clock in the morning on the last day of the conference.

"At the last minute India suggested a completely different formulation under which there would be no mention of the Security Council and nuclear weapons would be explicitly outlawed," said Kirsch. "This was no less than an attempt to scuttle the whole deal."

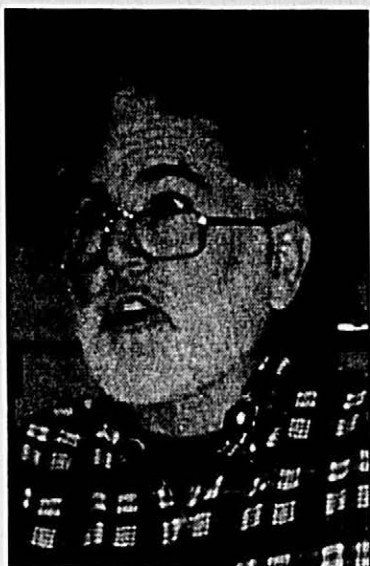
At the same time, explained Kirsch, equally unworkable demands came from the American delegation.

"They proposed that any agent of the state, - a government official, military officer, or spy - would only be accountable to the international court with the consent of their home government," said Kirsch.

Kirsch observed that the problem with this clause was not so much that the United States would be unaccountable to the court, but rather that regimes such as Milosevic's in Yugoslavia could remain unaccountable for atrocities committed during a civil war.

McGill alumnus Sam Goldberg voiced the concern of many in attendance that the proposed court would be too weak and that it would be unable to act on politically unpopular cases.

"During the American civil rights movement they also adopted the approach that something was better than nothing. The result has been continued systematic



Ambassador Philippe Kirsch

racism there [in America]," said Goldberg. "I worry that a weak court will simply reinforce the idea that international justice is soft and that impunity still exists for tyrants."

Kirsch disagreed, however, noting that an additional 19 countries had signed the treaty in the last year and almost all 139 signatory states had ratified it.

"This increasing universality of the treaty means that there is no longer anywhere for war criminals to hide," said Kirsch.

Kirsch acknowledged that while chances that the United States would ratify the treaty were slim, he was positive about future US participation.

"As more and more countries sign the treaty and as the court ultimately comes into being, the US will see the practicality of co-operating in spirit even if they don't sing up on paper," said Kirsch.

Packages include pictures of decaying lungs and teeth and children begging parents not to smoke.

The survey also revealed that cigarette consumption is lower in provinces with higher cigarette taxes and prices.

Smokers in provinces with high taxes - British Columbia, Alberta, Saskatchewan, Manitoba and Newfoundland - light up between 14 and 15.5 times a day on average. In other provinces, cigarette consumption

averages between 17.5 and 18 cigarettes a day.

Meanwhile, the war on smoking has extended beyond the federal level, with municipalities joining the fight. And although smoking figures have remained stable since the mid-1990s, it is still the dream of some non-smokers that smoking will cease to exist.

-Jeremy Greenberg
The Excalibur, Toronto

news-briefs



STUDENT SMOKING RATES REMAIN HIGH

Canadians aged 20 to 24 continue to light up more than any other age category, according to a recent Stats Canada survey on smoking.

The Canadian Tobacco Use Monitoring survey found that an estimated 35 per cent of Canadian men and 30 per cent of Canadian women in the 20 to 24 age bracket smoke. Younger students in the 15 to 19 year old category smoked less, with about 26 per cent of them lighting up.

The survey reported that about 24 per cent of the population, or 5.9 million Canadians, smoke. However, another 26 per cent, or 6 million people, have quit.

In a bid to encourage people to butt out, the Canadian government has mandated that all cigarette packages have graphic warnings on them as of this year.

Barbara Epstein

Executive Director of Community Advocacy, a rights based community organization working with the poor in Jerusalem and Beersheva, Israel

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Arts Students Underserved by CAPS, say AUS Execs

Arts students want more services from campus employment resource centre

BY J. KELLY NESTRUCK
The McGill Daily

Arts students are not getting enough bang for their buck from Career and Placement Services. So say increasingly frustrated representatives from the Arts Undergraduate Society to CAPS.

"I don't think they're providing the level of service that they should, given that Arts is the largest faculty and is providing such a large amount of funding," said Jen Sloan, VP External for AUS.

Sloan has been working on a proposal for the past few weeks to present to CAPS and has been attempting to arrange a meeting with the CAPS director. The campus career centre should put a greater emphasis on helping students find employment abroad, Sloan believes. "If I want to find a job in Montreal, I can do it myself. If I want to find a job in the States, I need help," she said.

Arts students are not getting nearly as much out of CAPS as students from other faculties, Sloan contends. For example, on the CAPS website's job bank there are 196 jobs listed for Engineering students, 132

of Arts needed more attention and now has two advisors working with it, instead of one.

"When we work with Arts students, one of the main things we try to work on is that they have to do more work than an Engineering student does to get a job," Blachford said. Arts students are less focused, Blachford says, and less able to answer the question, "What do you want to do?" Once that problem is solved, jobs are much easier to find. "Instead of saying there are fewer jobs for Arts students, we say, 'you can do anything you want with an Arts degree - but you have to know what it is you want to do,'" he said.

Fred Sagel has spent the last year as an Arts representative to CAPS, and agrees with Sloan that CAPS could do a lot more. "I just don't think CAPS is working hard enough," he said.

Sagel also feels an inequality between the faculties. "It's CAPS's responsibility to ensure that there is equality between the faculties in terms of jobs and internships," he said. Engineering and Science are the more visible faculties and have been receiving more attention than Arts, he contends.

One of the areas in which Sagel feels CAPS is particularly deficient is in providing information on internships. He got an internship last summer in Washington, DC, without any help from CAPS. He has visited schools in the United States with "very, very large career and placement centres that offer hundreds of internships" compared to the handful he found available through McGill.

"We should consider ourselves among the top schools," he said. Blachford views the lack of internships as being partially McGill's fault. "The university is partially

responsible, as part of their bigger global purpose to help students get a start in the working world, by setting up internships that are credited," he said.

"Why doesn't the University pay for some people to work at CAPS to develop more internships for students? Why should it just be on the shoulders of the students to pay themselves through Student Services fees?" he asks.

Still, Blachford admits that CAPS could be working harder to find internships for Arts Students. He has been working with SSMU's VP University Affairs Clara Péron on a bid to get another advisor to help develop internships. But with the current budget, Blachford does not see the possibility of creating a position soon. "I have to look at the distribution of staff. I have five career advisors for 20,000 students," he said. More staff cannot be hired without raising of the student services fee, an idea he doesn't think the student population would be happy with.

Recently though, Sloan has begun to see more support from CAPS towards the Arts faculty since last semester. She is optimistic that AUS will work with CAPS to help equalize services with other faculties.

"I've seen a willingness from CAPS to improve their resources for Arts students," Sloan said, a trend she surely hopes will continue.



Jen Sloan, VP External for AUS: "I don't think CAPS is providing the level of service that they should."

"You can do anything you want with an Arts degree - but you have to know what it is you want to do."

for Science, but only 84 jobs for Arts Students.

Gregg Blachford, director of CAPS, however, does not believe that CAPS serves Arts students best by trying to match the number of jobs available for engineers. "It's a totally narrow-minded approach to how CAPS can best serve Arts students. [The number] will never be higher than the engineers. It's not a realistic goal," he said.

"It has to be understood that the Arts degree is in essence a very different type of degree from an Engineering or a Management degree," Blachford explained. Arts is not a vocationally-oriented degree, and jobs are obtained through different strategies, like networking, contact-making and internships, he says. He feels that CAPS is doing its job by providing a resource library, organizing workshops, the Arts Career Fairs, its new Peer Educator series and individual one-on-one sessions with career advisors. In the past year, CAPS has realized the Faculty

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Two scholarships, each tenable for one year, founded by the late Right Honourable Lord Atholstan, to commemorate the splendid services of Dr. Charles E. Moyse, for forty-two years Professor of English, during sixteen of which he was Dean of the Faculty of Arts and Vice-Principal of the University. One scholarship is to be awarded for distinction by the Faculty of Arts and the other for distinction by the Faculty of Science. If there is no winner in one of these faculties, both scholarships may be awarded to applicants in the other faculty.

In the absence of applicants of sufficient merit in either of the faculties, applications from final year students in other undergraduate faculties, or from graduate students, may be considered.

Holders must devote the year of tenure to advanced study, preferably in a British or European university, but not to the exclusion of other institutions approved by the Faculty of Arts or the Faculty of Science.

Letters of application, whether from graduates or from students in the final year of undergraduate course, should reach the Dean of the Faculty of Arts or the Dean of the Faculty of Science not later than **April 2, 2001**.

Applications should be accompanied by:

1. letters of recommendation from two referees who are familiar with the applicant's work;
2. a detailed and comprehensive statement of the applicant's proposed course of study; the name of the institution or centre at which he or she proposes to study;
3. a statement of the applicant's age and nationality;
4. an official McGill transcript if the applicant is **not** in the current graduating class, or an unofficial McGill transcript if the applicant **is** in the current graduating class.

Awards will be made after the results of final examinations in the final year of the undergraduate course have been determined.

February 2001

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Profs Worried Private University May Claim Public Funds Under NAFTA

BY JENNIFER WIETZEL AND LAUREL OLSON
The Reflector, Calgary

The Alberta government's decision last month to give a for-profit school degree-granting status could end up costing taxpayers money, say Canadian professors.

Under the North American Free Trade Agreement (NAFTA), the U.S.-based DeVry Institute of Technology has rights to the same operating, capital and research grants as public institutions, says John Baker, the University of Calgary's faculty association president. If not, the company can argue to a trade tribunal that public institutions have an unfair competitive advantage.

"Under NAFTA, you have to provide a level playing field for public and private universities," said Baker. "Funding and support for universities, along with students, research money and professors,

could be siphoned off to private institutions. It's a hole into which taxpayers money can drip."

Canadian Association of University Teachers executive director Jim Turk said Alberta's decision to allow DeVry to be the first private institution in Canada to grant post-secondary degrees could have national implications.

"Alberta having done this opens the door for all of Canada," he said. "DeVry can

"Private education responds directly to an industry or a corporate need. I think that's damaging to the quality of education."

argue other provinces' tight restrictions are trade restrictions and other foreign investors can make the same claim."

Mark Sollis, a vice-president with the Mount Royal College Students' Association, said he is worried that if public funds go to DeVry, there will be less money for other schools in Alberta.

"There would be more institutions fighting for the same money. It's going to cause more burdens on students and more burdens on the institutions. It can't be healthy," said Sollis.

However DeVry Calgary's president John Ballheim said his institution isn't interested in, nor eligible for, public funds.

"It's an unnecessary worry. Nothing has changed that would encourage us to make applications under NAFTA," he said. "I don't think we would even qualify under NAFTA because we are a private institution that doesn't even qualify for public funds in the US."

Alberta's Ministry of Learning spokesperson agrees.

"Public education is exempt under NAFTA, that's pretty clear," said Kathy Lazowski.

The disagreement about NAFTA is the latest development in the debate over whether private institutions should be allowed to grant university degrees in Alberta.

The business and technology-based institution from the US was given permission on Jan. 31 by the provincial govern-

ment's private colleges accreditation board to hand out three degrees: a bachelor of business operations, a bachelor of technology in electronics engineering and a bachelor of technology in computer information systems.

While the Alberta government insists private institutions wouldn't be eligible for public funds, Sollis said the decision brings Alberta one step closer towards a province-wide private post-secondary education system.

"Private education responds directly to an industry or a corporate need. I think that's damaging to the quality of education," said Sollis. "I don't think most people right now understand the slope that we could be on with recognizing private institutions."

However Ballheim said he believes the school is just as accountable to its students as it is to its shareholders.

"DeVry has never returned a dividend

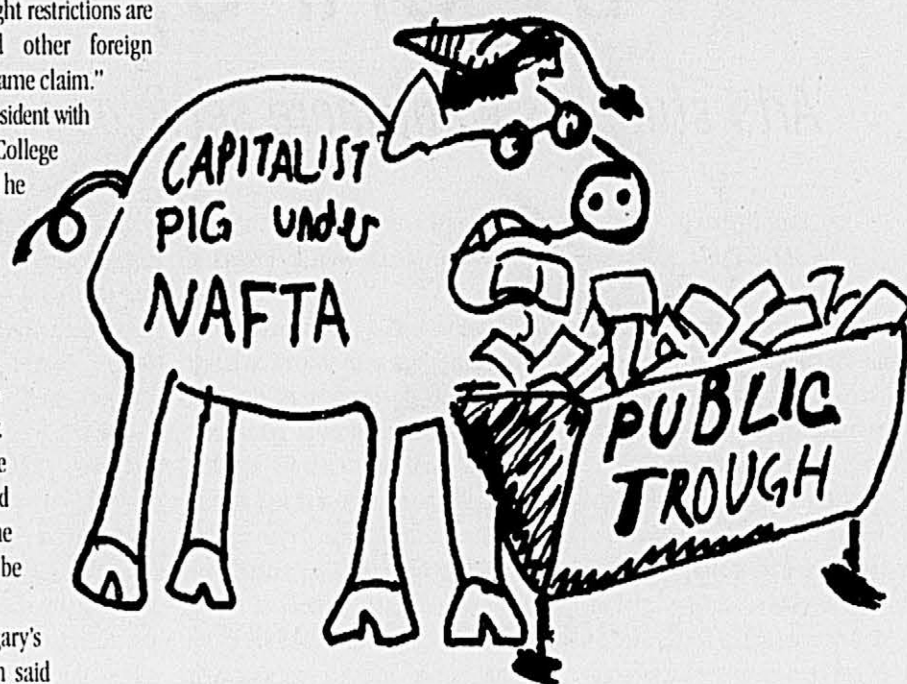
to a shareholder. Tuition money is put back into the college for students, constantly adding value which makes DeVry more valuable," said Ballheim.

The school is not predicting a huge jump in enrollment because of the new status, he said, but DeVry sees it as a chance to become more competitive in the Canadian market.

DeVry began the process to become a provincial degree-granting institution three years ago when policies were changed by the Private Colleges Accreditation Board to allow private, for-profit schools to hand out degrees.

Ballheim said the degree status should not surprise students, faculty and other colleges and universities, since they had their chance to give input into the 1998 regulation changes.

-with files from CUP



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The Election of Directors to the Daily Publications Society 2001-2002 Board of Directors will take place at the AGM

Nominations open March 5th.
Nominations close March 19th.

Nomination kits will be available at The McGill Daily offices: Thompson House, 3650 McTavish, Coachhouse, from March 5th to March 19th.

Candidates will be announced between March 26th and March 29th

For further information, kindly contact:

Mikhail Mina (Chief Returning Officer) Daily Publications Society, at 398-6790 or 398-6784

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THE MCGILL DAILY

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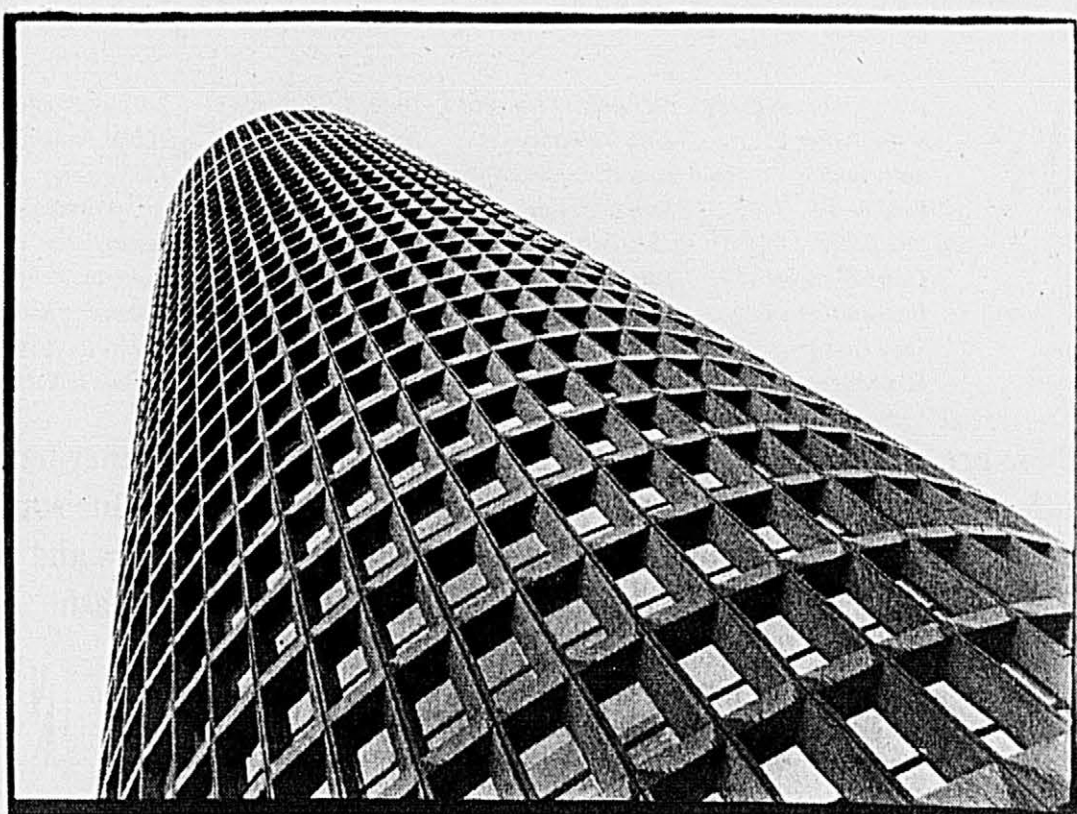
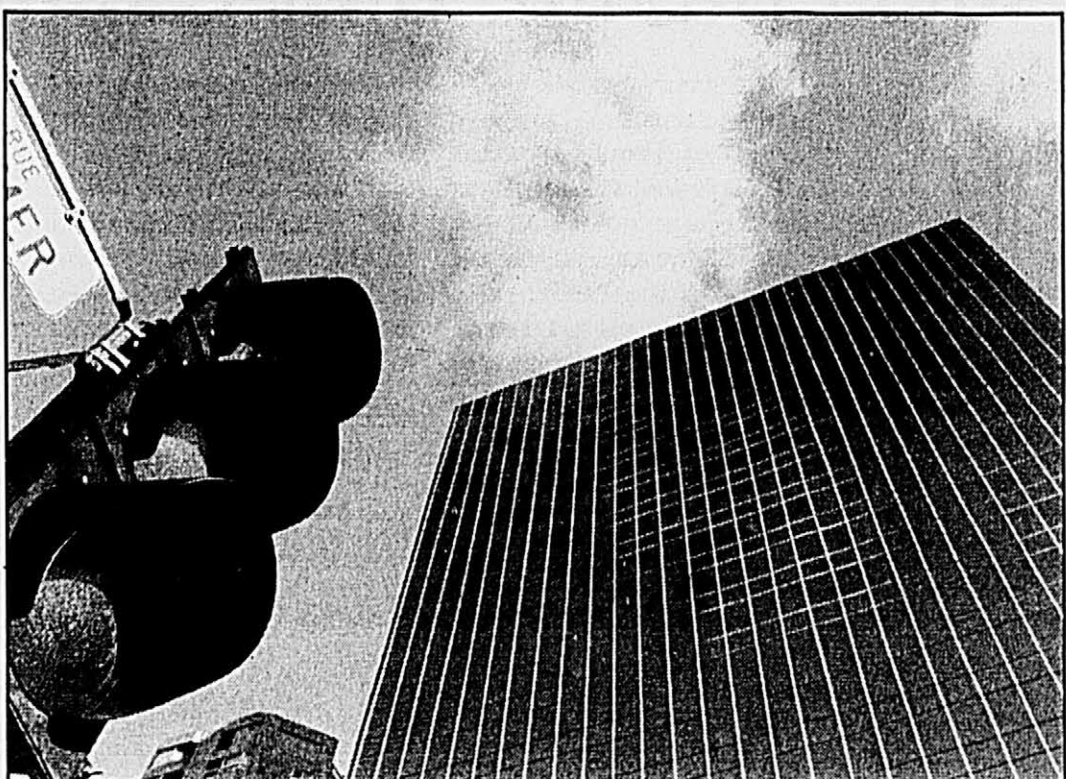
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Every year MUPS receives hundreds of high quality entries from the students and staff of McGill University. This year participants can submit a maximum of three photographs in five categories: experimental, movement, city, people and nature. Professional judges choose the winning pieces and prizes are offered to the winners. The participants receive the valuable experience of professional criticism as well as being open to the comments of their peers that attend the exhibition. People who are interested can submit their pictures to the Photographic Society in room B-06 or B-15 of the Student Centre Building.

<http://ssmu.mcgill.ca/mups/>
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Citystyles # Architecture

by Pierre Alain Parfond



Montreal - February 2001

Lyon France - December 2000

Lyon - December 2000. Enjoy...

THE MCGILL DAILY

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I'll Miss Having Him Feel My Pain



BY JOHN ORTVED

It was a good week for vegetarians. The thought of all that good steak going to waste hurts me a little, but probably not as much as the hundreds of farmers whose life work has been ruined in about a week's time. Between Mad Cow disease and foot and mouth, I'd say there's a few good indications the apocalypse is nigh, then again, maybe God's just a little pissed about all that methane and decided to thin out a few of his own creations.

Anyone who caught Saturday Night Live last weekend, or has been watching at all lately, knows how dead-on Will Ferrell's impersonation of George W. has been. Rumor has it, Will is leaving the show in the next few weeks, bringing an end to six years of hilarity. It is our loss and a great shame, especially now, that the next four years will no doubt provide ample opportunity for the lampooning of Dubya. This is not to say Phil Hartman and Darrel Hammond didn't carry their weight as Clinton impersonators, Hammond's biting of the lower lip and

apologetic stare is unforgettable. While SNL is gaining a target, they're losing possibly the most constant source of entertainment, at least in the world of political satire, our generation has yet to witness.

I love Bill Clinton. Even without the contrast of the current President, I always believed Bill was a good man. I am currently looking for an 8" x 10" photo of the ex-president to frame on my wall.

C. Victor Raiser II & Montgomery Raiser, two major players in the Clinton fund-raising organization, died in a private plane crash, July, 1992.

Bill Clinton stood for the right things, realistic ideals throughout the nineties: Less guns, free choice, gay rights, minority rights, the environment, healthcare for kids. In contrast, his successor has made the first acts of his administration all about undoing the careful gun legislation Clinton passed, giving money to Jesus and his ilk, bombing Iraq and cutting taxes for the wealthy.

Kathy Ferguson, ex-wife of Arkansas Trooper Danny Ferguson, found dead May, 1994 in her living room with a gunshot to her head. Ruled a suicide even though there were several packed suitcases, as if she were going somewhere. Kathy Ferguson was a possible corroborating witness for Paula Jones.

Suzanne Coleman, reportedly had an affair with Clinton when he was Arkansas Attorney General. Died of a gunshot wound to the back of the head, ruled a suicide.

Clinton didn't stand for all the right things, just the important ones. He didn't always play fair and he got head from his interns while making important phone calls. Clinton is smooth, charming and a bright, bright man. In contrast to Bush, and here is where I think the distinction is most potent; Clinton is a smart man. He was a Rhodes scholar, graduated Yale law school

**He lied and fucked
his way around
Washington for eight
years, and he did it
better than anyone
before him.**

and was a professor of law. Clinton's father died before he was born, Dubya rode daddy's coattails right to the governorship of Texas, where his execution list was made up of forty per cent African Americans, while that same minority comprises six per cent of the state's population.

Purnell Walker - Whitewater investigator for Resolution Trust Corp. This guy jumped to his death from his Arlington, Virginia apartment balcony August 15, 1993. He was investigating the Morgan Guarantee scandal.

Johnny Lauborn Jr. Mechanic, found a check made out to Bill Clinton in the trunk

of a car left at his repair shop. He was found dead after his car hit a utility pole.

Hersbell Friday, a Clinton fund-raiser and attorney, died March 1, 1994 when his plane exploded.

Clinton was a good man. He bombed the hell out of Iraq a couple times, he lied to America straight-faced and turned his back on the man you could argue he owed his presidency to. He lied and fucked his way around Washington for eight years, and he did it better than anyone before him.

There is comfort though in the departure of these men. Ferrell will have more time for movies, and while we won't see his funny face each and every week, we'll not be without. For his part, I give Bill about ten years before he's back on Pennsylvania Ave. Hillary's no slouch and the implied responsibility for the above sporadic list, has to be shared, crediting if not her sensibilities along with his, at least her shrewdness.

Will Ferrell leaving Saturday Night Live is not unlike Slick Willie making his exit from the presidency. Ferrell was smart, reliable and will be missed like my mother's home cooking. As for my reverence of Bill Clinton, the same attributes apply. In my photo album of appreciation, their pictures are close together, adjacent to David Letterman's, Adam Sandler's, Howard Stern's and Christopher Guest's; men who made me laugh.

The Art Dummy has appeared weekly since autumn of 1999.

THE ANGUISHED FINAL DAYS OF KEVIN MCPHEE by Steve Barker

Doubles rate of bungling to
make up for lost time



Q: Why Does The Daily Rock?

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Chris Wellen
Mike Winters

These are all the people who are official voting staff, meaning they have contributed at least 6 articles, photos or hours of production time to the paper. Our staff have made us the most syndicated paper in Canada. We love them like our brothers and sisters. To thank them for their hard work, we're throwing a bash!

Staff Appreciation Night

Thursday, March 29. Thomson House. 7pm 'til they kick us out. Be there.

THE MCGILL DAILY

Editorial Board Elections for 2001-2002

is holding elections on Thursday, April 5 at 5:30 pm in our editorial offices for next year's editorial board.

WHO CAN RUN?

Any voting staff member of The Daily is eligible to run for an editorial board position. According to our constitution, staff for The McGill Daily gain voting rights only after contributing at least six (6) articles, or six (6) photos, or six (6) production nights, or twelve (12) hours of other duties related to the operation of the newspaper, or a combination thereof. Staff as of March 16 are listed on facing

page.

WHICH POSITIONS ARE OPEN?

We are opening the following positions:

- coordinating editor
- coordinating news editor
- news editors (2 positions)
- coordinating culture editor
- culture editors (2 positions)
- features editor
- layout/production coordinator
- mind and body editor
- copy editor (half position)
- commentary editor

• photo editors (2 positions)

Duties and responsibilities for each of these positions are contained in our Policy and Procedures Manual and available in the editorial office.

How do I Run?

You must submit your name on a piece of paper in the envelope for your position in the Editorial Board office. Your nomination must be signed by two other staff members. All nominations must be submitted by 5:30 on Tuesday, April 2.

On the election day, candidates for each position will be interviewed by the editorial board and staff present. Questions will cover:

1. Experience of the candidate
2. Technical knowledge of The Daily's equipment
3. Procedural and constitutional areas
4. The Daily's statement of principles.
5. Philosophy of the paper.

Votes will be conducted by secret ballot. Cookies will be served. If you have any questions, please do not hesitate to contact Coordinating Editor Ben Errett at 398-6784 or ben@mcgilldaily.com

letters



THREE CHEERS FOR THE FEMBOT!

1. For providing The McGill Daily with an ongoing feminist voice.
2. For not being afraid to tackle controversial issues.
3. For reclaiming the word "slut". Society has long held double standards regarding the sexuality of women and men. Thank you for speaking out.

Naomi Carniol
Arts, U2

WORD ASSOCIATION, LISTENING OFFERED BY MCGILL NIGHTLINE

I feel privileged to be able to respond to the Compendium piece on McGill Nightline ("McGill Nightline's Psyche", Feb. 26). However, I have to clarify a certain mishap. While we at Nightline are here to answer your questions, listen to your thoughts, and just generally shoot the breeze, there is one point mentioned in the article that we would like to clear up. One thing that we do not do is dispense advice. Nightline is not a counselling service. Volunteers are trained extensively in empathetic listening, but we draw the line at giving advice. We actively do this for many reasons. 1) We are not professionals. We are students just like our callers and do not have the qualifications to all be counsellors.

Although some may consider this to be negative, we at Nightline consider it to be an asset. We actively do not give advice because (2) We are just students. Nightline is unbiased, non-judgemental and won't shy away from any subject. We actively listen and sometimes, listening is the best medicine. That being said we still encourage everyone to call whenever they feel like it, we are always here. We remain perfect fodder for word association tests. Having tossed around your words to other volunteers, we show our diversity among members with such dandies as: Succulent: Management, McPhee: McVote, and Chomsky: Hero. Feel free to call us at 398-MAIN, every evening from 6PM to 3AM for more of this or any other questions/concerns/topics of conversation.

C.K.

Nightline External Coordinator

AWW, STOP IT, WE'RE BLUSHING.

I write to commend the layout folk at your fine paper for their exquisite work in the last issue. The cover was refreshing and the inside was clean and crisp. Not only does The Daily have the most relevant and inquisitive content of all the campus papers but it does it in fine style.

Samira Rahmani
U1 Biology

Send your letters to letters@mcgilldaily.com. Please keep them under 300 words.

comment



BY SARI LONG

What seemed an innocuous and understated comment at the time ended up erupting into a full-scale conflict that still leaves me baffled. China. Canada. Trade relations? Including democracy? With the impending FTAA globalization protests and the budding consciousness in the mind of the average student, opinions are being formed and perhaps erroneously. A jaded friend of mine, a true activist and social critic in every sense of the world, unleashed a stream of venom upon the soon-to-be demonstrators heading to Quebec City. "They don't even know why they're going. They're just going out of curiosity, to see what's going down!" This friend is one helluva mover and shaker at McGill, and her absence at such a momen-

tous occasion for the protestor wannabes of this fine institution will miss her. But what is the machine behind her rage and frustration? Isn't the climb out of the apathy hole for the general student body enough to make an activist like her happy? Seeing any form of student opinion on this campus is a treasured event, and more people than ever seem to be leaping onto the subversive or revolutionary bandwagon. Misguided attempts at eeking out a rebellious weekend while they can, or are these true glimmers of a widespread social conscience? Back to the original comment that launched the tirade into McGill's rampant apathy...my roommate and I were watching a news report of Chrétien during his Team Canada visit to China and witnessed his words, "Trade and democracy go hand in hand." Turning away in disgust to do something else, I muttered "That is such crap," meaning that if Canada continues to enhance trade relations with China, attempts at curbing the immense human rights abuses there will only fail in the face of economic promotion. My roommate quickly jumped to icily comment on the state of American foreign interests elsewhere as being overtly military and horrible, deliberately trying to pin my

citizenship on me like a bleeding albatross. The backlash ended in stalemate as I, shocked at her otherwise laid-back and apolitical demeanor shifting into realpolitik mode, skulked away to lick my wounds. In retrospect, and especially considering the quiet musings and conversations swimming around campus, her comment was indicative of the new trend in conscience. Concern for the state of the world, conscience in regard to big business and a general eye-opening venture into having an opinion on subjects outside of biology and Shakespearean literature seem to be the norm. While the "true" activists, like my

friend boycotting the Quebec City demonstrations, seem to be shying away from the limelight of political and social activism, the general McGill population is beginning to notice the world around them. Perhaps the end to social apathy is near, and the entire population of McGill University will raise its collective voice in either protest or advocacy. These discussions may be something I'm subconsciously seeking out to validate my hypothesis, but I hope not. As far as I'm concerned, you can have whatever opinion you like on social issues. The point is—have one and use it.

Amadou Diallo Art Was Misinformed

hyde park



BY NICK RONTIRIS

I was reading through your special on Black History Month when I came across a pictorial of the Amadou Diallo tragedy entitled "19 Holes in Amadou Diallo." I was outraged by the gross distortion of the facts concerning incident.

I was born in Queens and have spent all of my life living less than 25 miles from the Bronx community in which the incident occurred. I have been fully exposed to all the media coverage surrounding the shooting, the ensuing investigation, and the trial. Hopefully, I will be able to shed some light upon the blatant facts that were missing in the piece. Since Mr. Tobocman enjoyed using numbers so much, I will do the same.

On February 4, 1999, four cops who were assigned to one of the most dangerous divisions in the NYPD were looking for one serial rapist with the following description: African-American male with a medium build. They stopped Mr. Diallo early in the morning, as he fit the description accurately.

Upon telling Diallo to freeze, he refused to do so. One of the officers thought he saw

a weapon in Diallo's hand and yelled "gun." As they were too far from the suspect to grab him, the officer's did as they are trained to do when they encountering a suspect who refuses to drop a gun. They took deadly force. Tragically, the man they suspected to be a serial rapist was not, but rather an unnamed West Indian street vendor. Of the eight witnesses to the incident, 0 were eyewitnesses and one later testified to hearing the police properly warn Diallo before shooting at him.

One year later, a jury of 12 people, including four African-American women listened to testimony; and, despite what Mr. Tobocman would like us to believe, came to 24 conclusions. The African-American forewoman of the jury read the words "not guilty" 24 times on February 25, 2000. Kenneth Boss, Sean Carroll, Edward McMellon and Richard Murphy were cleared of all charges surrounding the shooting ranging from second-degree murder to reckless endangerment. Earlier this month, the United States Justice Department decided to press zero charges against these four officers for violating Diallo's human rights.

Needless to say, this incident was a grave tragedy. An innocent man died. However, we must not allow prejudice against the police to ruin the lives of these four officers and their families. They should not be punished for their willingness risk their lives to protect the people of the City of New York.

Nick Rontiris is a UO Science student

LIFE...(IT FELT SPONGY)by Claire Blanchet



Globalization from Below: Upsetting "The New Global Royalty"

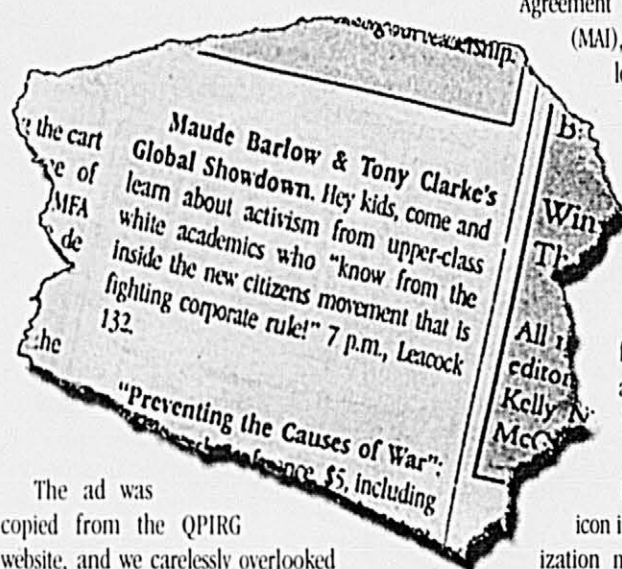
Activists Maude Barlow and Tony Clarke are talkin' 'bout a revolution

BY PAUL REEVE
The McGill Daily

When I met up with activists Tony Clarke and Maude Barlow, I knew they were not going to be happy. I was sure of it.

The last time I saw her speak, Maude was hard at work fighting against the Multilateral Agreement on Investment (MAI). This wide-ranging trade deal was being negotiated in the backrooms of the World Trade Organization (WTO), so secretly that most Canadian politicians hadn't known anything about it before it was uncovered by a vigilant group of activists, Barlow and Clarke among them.

In those days Maude and The Daily were on good terms. Her talk, which took place in a small room upstairs in Shatner, was organized and publicized by The Daily. But had you read the paper on March 5, you would have thought we'd had a falling-out. An ad for her talk in the paper looked like this:



The ad was copied from the QP/RG website, and we carelessly overlooked its mocking tone.

The organizer for the Council of Canadians, the 100,000-strong activist group that Barlow chairs, called us as soon as the ad appeared and tore a strip out of us. Maude herself even called for me on the day of the talk, but — luckily for me — I wasn't around.

Eventually, though, the music had to be faced, and the bullet bitten. I wandered up

toward Leacock in the rainy dark, and met the two outside trying to get their bearings. I immediately started into an apologetic babble, which was soon interrupted by a little flock of admirers and fellow activists.

By the time Maude and I managed to get clear and hide in an alcove, leaving Tony Clarke as a sacrifice to the lambs, I realized things weren't going to be nearly as rough as I'd thought. She was incredibly nice. She just had one thing to say about the whole schlemozzle.

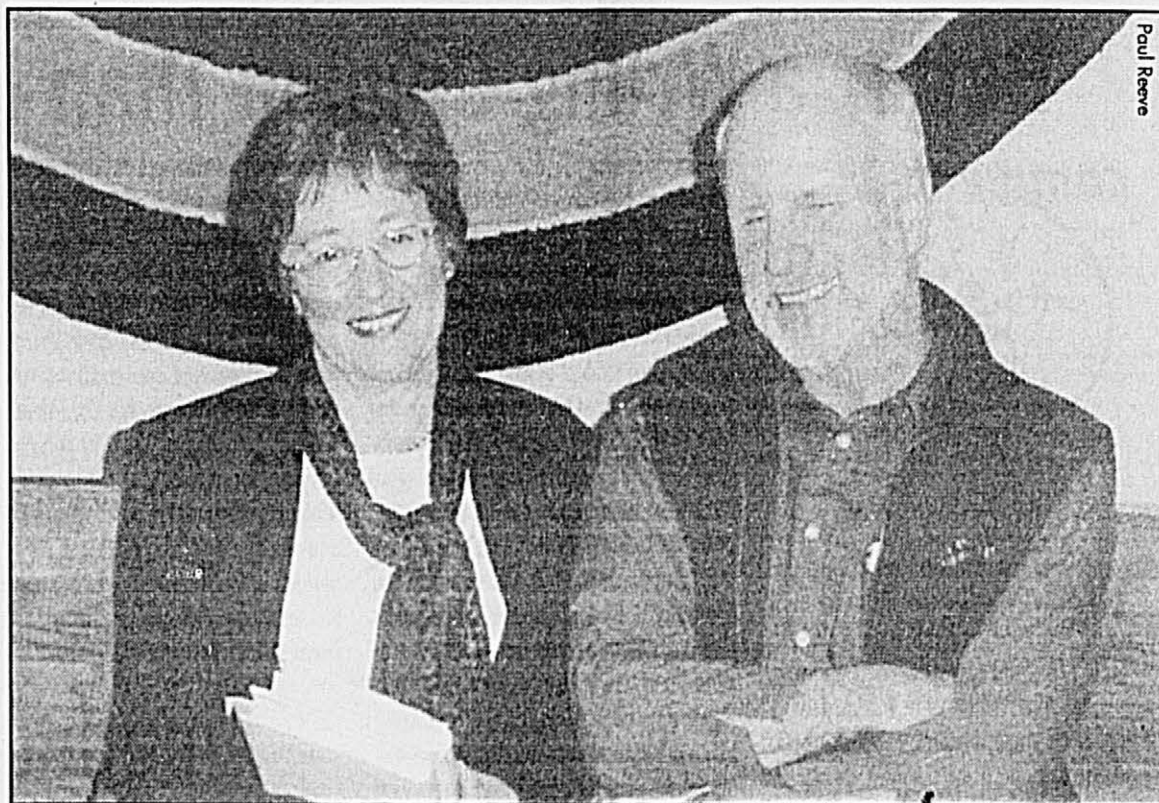
"People can say whatever they like about age and colour and all that, but we are activists. You used the term 'academics,' so I just want to correct that. You're talking to two activists. We've been everywhere: Seattle, Vancouver with APEC, Washington... and we were on the front lines. The part of the little announcement in the paper that we wanted to correct was that we're activists, not academics. We're on the front lines."

Point taken. The efforts of Barlow and Clarke, who wrote three books detailing the potential dangers of the Multilateral Agreement on Investment (MAI), probably had a

lot to do with the scuttling of the deal. Her minor celebrity has been built on speaking out publicly against free trade deals and — their latest buzzword — "globalization."

She is a Canadian icon in the anti-globalization movement which was baptized by fire in Seattle in 1999, where thousands of protesters faced off against the WTO.

Tony Clarke, though not quite as well-known as Barlow, is just as deeply involved in this movement. Apart from frequent collaborations with Barlow, he heads the Polaris Institute, an organization devoted to "enabling citizen movements to re-skill



Maude Barlow and Tony Clarke

and re-tool themselves to fight for democratic social change." In April, 1997, they released the leaked copy of the MAI which started the whole furor.

When I met the two they were on tour for their latest book, *Global Showdown*, which is part memoir of the struggles of the growing anti-globalization movement, part manifesto for its future. I talked with them about the movement, and about the Summit of the Americas, the new negotiating round of the Free Trade Area of the Americas (FTAA) that will take place in Quebec City in late April.

Daily: Probably the single characteristic that people have picked out the most to characterize the anti-globalization movement is its not being unified — its being a sort of "ragtag" collection of interests and theories and visions. How do you characterize it as a single movement?

Maude Barlow: We're a very diverse movement around the world, and we're diverse in terms of age and ethnicity and backgrounds and issues and so on, but we argue that we are becoming more cohesive and coherent, and that we are gaining some very strong common basis for not only analysis but action.

There are a whole set of ways in which I think we have come to agree on an analysis around the growth imperative — how we collectively think that it's destroying the Earth; that economic globalization is a form of global class warfare; that when they say it's all going to trickle down, we're just being impatient, that that's not true,

and that's not what they want. We're united in our analysis about privatization and deregulation. We believe that though there are lots of areas of differences, there is a really strong, powerful analysis coming forward from lots of groups around the world. It is a more united movement than the pundits want to see it as.

"Governments no longer serve people. They've abandoned people."
— Tony Clarke

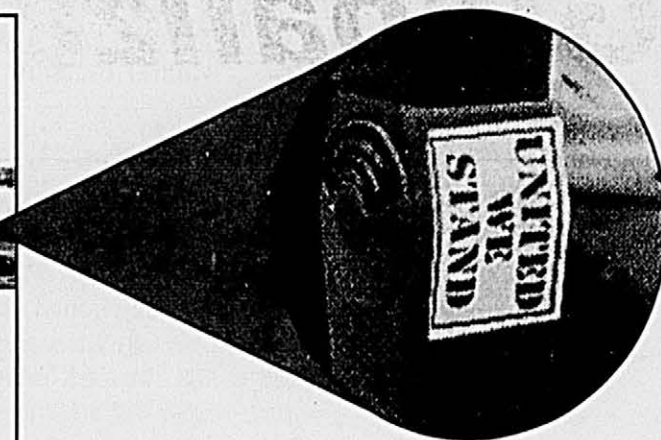
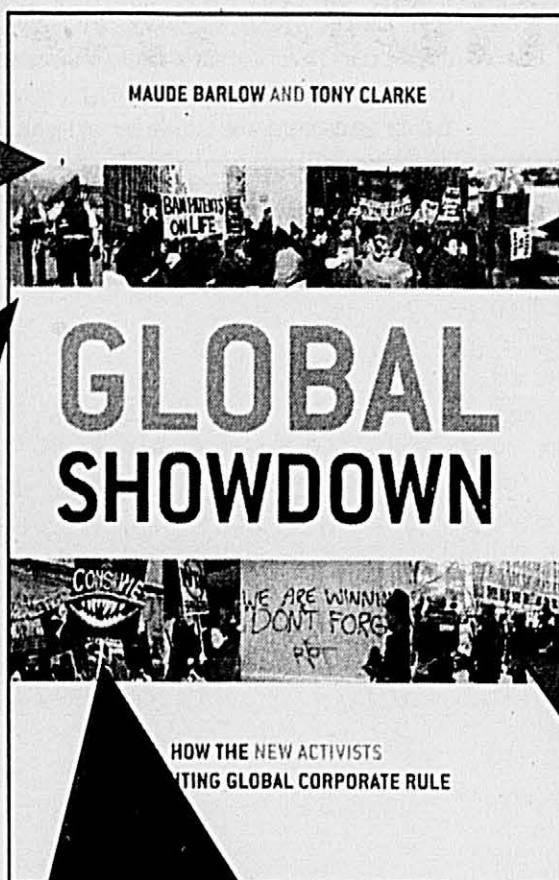
Daily: What kinds of results, in concrete political terms, would fulfill the goals emerging from that movement?

Tony Clarke: One of the common parts of the agreements and beliefs that seem to be embodied in the movement is that governments no longer serve people. They've abandoned people. There's a recognition that there has been... a corporate takeover of government, or a collusion between government and corporations these days, which is really running the show. What people are saying is not that we don't need governments, it's that we need to completely transform the model and role of governments that we now have. There's a big emphasis around democratizing government. There are examples of how that's happened in India, examples of how that's happening in Brazil, and the kind of vision that's emerging out of this, which

takes what we have today as representative democracy, and not only improves that but adds participatory democracy, and talks about a whole new evolution of what government should be and how it should function in the interests of people and citizens.

Unless something like that happens we're not going to be able to get at the fundamental things that unify this movement, which are democracy and the commons. By democracy we're talking about that range of rights — economic, social, ecological, cultural, political, human rights — that have been out there and are really at the centre of the struggles that are going on. And at the same time the commons, the question of the future of the planet, these things are coming together now, in terms of some kind of cohesive whole.

People recognize that we're not going to be able to govern and rule, or be able to in any way shape and redirect the economy, unless there's a whole new vision of government involved. So we can talk about alternative policies — and we do in the book, we go into a lot of policies about what it means to transform the economy — the global economy and the national economy — in terms of trade, investment, and finance, and things like this, and we talk about a number of very specific proposals that have been out there and part of the debate. But at the core of this, and which is going to be absolutely essential, is the transformation of both the model of the economy and the model of governance itself. And that's what we think is at the centre of the vision behind this new movement.



Daily: Is that going to happen through electoral politics?

Maude Barlow: We're not pretending to be a political party, or a substitute for politics. We are a counterforce, so that we can open up some space for real democracy to happen again. In the current situation, no, absolutely not. The current political structures are so rotten and so controlled by corporations and by global corporations that I don't see any way that it's going to come through the current electoral system.

Does that mean that we're saying throw out politics? Of course not. Are we saying throw away government? Of course not. We still haven't devised an alternative to electing governments. What Tony's talking about is the difference between representative democracy and participatory democracy, in which people believe that they have a right to have a say over everything that happens around them – and furthermore, that it's part of their lives, it's what you do every day, is that you are part of a self-governing concept. We don't have that. You go to the poll, you have consumer choices, you know, Coke or Pepsi, you vote for them, you go away, and for four years you're supposed to leave them alone, and they do what they want. We haven't bred it into our culture. We don't think that that's going to come through the current electoral system. We think it's going to come through a civil society revolution.

Daily: The Summit of the Americas, which is coming up in Quebec City in April, looks more or less tailor-made for confrontations between protesters and negotiators. There's a wing of a hospital and an entire jail being cleared out for protesters, and there's going to be a fence around several square kilometres in the city core. I'd like to ask both what you expect to happen and what you think should happen.

Maude Barlow: I've given up on traditional politics. I don't go to lobby groups, I don't meet with the government, I've just had it with them. They lie, they lie to your face. So we have no choice in our opinion but to directly confront the place where we think power has gone, and that's transnational cor-

porations and institutions like the World Bank and the WTO and now the FTAA. We have to be prepared to directly speak to that power and if necessary stand up to that power.

I think we should not accept that the gate is up, I think we should try to find ways to get through the gate. Non-violent, but with direct action. I think that *that* gate is appalling. ... We have to say that we're not going to be herded around like a group of sheep. This is an appalling and egregious break with our civil liberties. People have to go there and say so.

Daily: The question of violence is obviously being played up a lot in the media. It's also presumably going to be a real issue for people there.

Maude Barlow: We're of course very worried about police violence.

We get asked all the time about our opinion on direct action that includes some kind of property violence. What we say is that we don't condone that, in the end that's not going to help the movement, and therefore we believe in non-violent civil disobedience or direct action. At the same time, we understand the difference between breaking a Nike window and the 19,000 children who die every day as a direct result of IMF and World Bank policies. And the violence, the real violence, exists on the side of these institutions and their policies.

Not a day goes by when there isn't some editorial warning about the wild hordes coming to Quebec City. It's because they can't debate us on the issues. This is a diversionary tactic to get people talking about how we're a bunch of flat-earth theorists or whatever, because they will not debate us on the issues. Canadians agree with us on the issues. They want trade agreements that are fair, and that have fundamental rights built into them.

They will not debate us on the issues because we can win. We can win in the court of public opinion, so they have to go after us – saying it's a bunch of mad people coming to Quebec to, you know, tear down things.

Tony Clarke: The name of the game is the criminalization of dissent. This is what's really going on here, is that anybody that dares to dissent, any-

body that dares to protest, or disagree, or step aside and question even, is going to be tagged as a criminal. And I think that this is how close the militarization and the police state and stuff gets with what's going on here. ... And you're going to find serious things at the border, major clashes at the border. There are going to be people not being able to get through. They're going to crack down with far greater ferocity than we saw in Seattle.

Daily: Some have questioned whether the anti-globalization movement reflects the make-up of the groups it wants to fight for. Is it as diverse as it ought to be?

Maude Barlow: It's a very fair criticism. It's one of the old realities. It was the same in the women's movement. I came out of the women's movement, and those who had time at first to do it were educated white women. And eventually that shifted, but it's... The first people who sort of sound the alarm on this are sometimes people who have had time to sit down and look at these trade agreements, and say "Wait a minute." Whereas if you're a student holding down three jobs, or you're a single parent, you know, you don't have the time. But it is incumbent on us to open this movement up more. I feel it's happening actually, but we still have lots to go on.

Tony Clarke: There is a huge gap between those people in struggles which are going on on a daily basis and where some of the policy wonks who are working on globalization are. There is a gap. And

we're trying to find new ways of bridging them. Through the work I've been doing at the Polaris Institute, we've got a couple of projects working with groups in the United States who really feel that this is a huge, major problem there, and want to overcome it. We're working with groups like Jobs for Justice, which is largely made up of people of colour, et cetera, who have asked us to help them develop some new tools that are rooted in their experience, that relate to the issues of globalization.

The problem is that we take stuff that's worked on up here in the policy offices where it has been analyzed and researched and everything else, and it carries with it all of the legal language of the texts, and it makes no sense at all to what people's

"We don't think that that's going to come through the current electoral system. We think it's going to come through a civil society revolution."

—Maude Barlow

everyday experiences are. We have to start with the everyday experiences, and then see some of the connections, because those connections are real and vital. It remains to be seen whether it works, but that kind of process is already underway.

Daily: Your earlier work on free trade emphasized the issue of national sovereignty. Is that still a core concern?

Maude Barlow: I don't think so. When we were first fighting the U.S.-Canada Free Trade Agreement it was more Canada versus the U.S. And it was put in more Canadian language, because people were struggling to hold on to social programs, which the Americans didn't want us to. Unemployment Insurance, which used to be way better than

what we have, cultural industries, magazines and stuff... So it was a left-wing nationalism, if you will. But the movement

has transformed itself, and we work internationally as much as we work nationally. We talk about the sovereign rights of all people. We say people have fundamental rights, we don't say Canadians have rights – of course Canadians do, but so does everyone. And in fact our analysis is that the political elite has disembarked, they've left, they've gone up. It doesn't matter what country they come from. I call them the new global royalty. They have more in common with each other than they do with us. And so we're building a movement – globalization from below if you will – with our counterparts all over the world. I hardly ever hear [about emphasizing national sovereignty] and I feel it's truly incorrect, actually.

Tony Clarke: What happened after the NAFTA thing was that there was a shift from the emphasis on national sovereignty to the understanding of popular sovereignty. And that's because we began to understand the real power was big corporations driving governments, and driving down people's rights, everywhere. And there came a transition from a notion of national sovereignty to popular sovereignty that has been really developed and entrenched in the work over the last six years or so. I know people still bring up national sovereignty as a rationale for their action. But it's being brought up less and less, and it's certainly less and less in the work of the Council.

Maude Barlow: But we still absolutely maintain, where good government rules exist, like environmental laws and so on, the right and responsibility of national governments to strongly protect water and energy. Not in the name of "we'll keep it and we won't give any to you," but in the name of environmental protection and conservation and so on. But it has to go on in a certain way so that people aren't just saying we're keeping it for ourselves.

W.E. Gladstone Murray, The Daily's founder, comes home from work and finds Nancy hanging from the upstairs window, screaming for help. He rushes upstairs and pounds on the bathroom door, demanding that Mimi open it. Mimi announces that she can't because her hands are glued to her hair. Seeing Chloe laughing to herself, W.E. asks if she is responsible for this. Marlana stuns Belle and Brady with the news that she's moving out and will be staying at the Salem Inn. John pleads with her to reconsider but she refuses to change her mind. Brady asks to speak with her before she leaves and, after everyone is gone, he blasts her for all that she has done and vows to make her pay for his paralysis. And then W.E. founded The Daily.



BY IAN MCKELLAR
The McGill Daily

WHAT'S THE DEAL WITH THE LOCKERS IN THE ARTS BUILDING AND IN THE LEACOCK BASEMENT? CAN ANYONE USE THEM? ARE THEY REMNANTS OF A FORGOTTEN PAST?

This hard-hitting question, posed by a concerned reader, deserved a hard-hitting answer, one that required an unfortunate display of investigative journalism. In exploring the Leacock basement, I found that many of the lockers in question were in fact locked, with a variety of key and combination locks. Other lockers were unlocked, and they were full of garbage. There were no signs explaining the use or the history of these lockers. I asked one man, who claimed to be a porter, why there were lockers in the Leacock basement. He told me that they were from Expo '67, when some of the visiting delegations used storage in the Leacock basement; apparently, each delegate was designated one locker in which to store his or her possessions. Upon further investigation, however, I found another man who claimed to be the porter, and I believed his claim to be more convincing, seeing as he was standing in the porter's office at the porter's desk. He told me a completely different story from suspicious porter #1. Apparently, any student is permitted to use a locker if he or she so chooses. This porter denied the story of delegate stashing in 1967, although he had no better explanation for why there are so many lockers all over the place.

I'M AFRAID OF GHOSTS!

So am I. In 1993, J.R. Costigan brought a lawsuit against Bobby Mackey's Music World, a country music bar in Wilder, Kentucky. Costigan claimed that a ghost "punched and kicked him" while he was using the restroom in that establishment. He demanded \$1,000 in punitive damages and also insisted that a sign be put up in the restroom warning of the presence of the ghost. The lawyer for the defence filed to dismiss the case, noting the

difficulty inherent in getting the ghost to testify in court. The case was duly dismissed.

Sarah Pardee married William Winchester, heir to the Winchester rifle fortune, in 1858. When her husband and young daughter died a few years later, Pardee became convinced that she was being haunted by the ghosts of people killed by Winchester rifles, especially Indians. She consulted a medium, who told her that the only way to escape these ghosts was to build a house for them. Furthermore, if construction of the house ceased, Pardee would die; construction would have to go on day and night, forever. Using her \$20 million inherited fortune, she bought an 8-room house in rural California and started work on it. According to one source, "it grew to 20 rooms, then 40, then 60. A hundred rooms, and still it grew. It spread over the flats like a Victorian gingerbread version of the Blob." For 38 years, 20 carpenters worked day and night. The house was so sprawling—160 rooms, 2,000 doors, 10,000 windows, 40 staircases, and six kitchens—that employees needed maps to find their way around the place. Construction continued through 1923, when Pardee died at the age of 81.

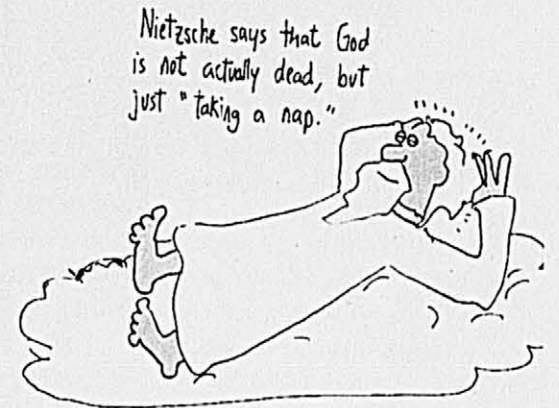
Got a question that needs an answer?
Email it to decoder@mcgilldaily.com

HOW EXISTENTIAL PHILOSOPHY WOULD HAVE BEEN DIFFERENT IF PROZAC HAD BEEN PRESCRIBED AT THE TIME

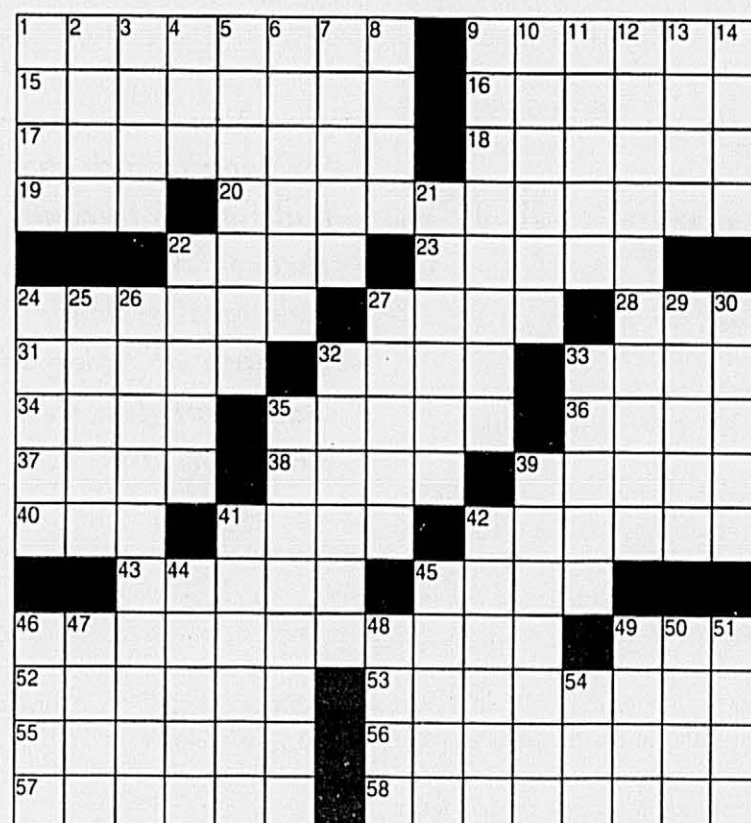
by Søren Barker



Kierkegaard concludes that, while Freedom causes anxiety, this anxiety can be relieved through a game of Twister.



THE DAILY CROSSWORD



ACROSS

1. Gives an oath to
9. Rioted
15. Hear him on the Christian station
16. Melodic passage
17. Delphic
18. Poet Kahlil
19. Wrecking device
20. Music from the 50's

22. Children's poetry book author Silverstein
23. Row in a bar, perhaps
24. Blew a horn
27. Mechanical learning
28. Uncooked
31. Old airline
32. Model T, eg.
33. Earthenware pot
34. Time in office

35. Moorehead of "Bewitched"
36. Estate destiny document
37. Inner _____
38. Longest run of Broadway
39. Subject to punishment
40. Pollution monitoring org.
41. Have homesickness
42. Bedding
43. Incites
45. Drinking vessels
46. Approximation
49. German article
52. Should it happen that
53. Somewhat overdone
55. Theatre staples
56. Obey
57. Truthful
58. Percent of a debt

DOWN

1. Laundry problem
2. Make aware
3. Coup target
4. Easy as 1,2,3?
5. Less smooth
6. Went alone
7. Totally
8. Loser in high school
9. Voltage sources
10. Baltimore player
11. Matthew's book?
12. Marginal
13. Morales of "La Bamba"
14. Finished
21. Hams it up

22. Green goo
24. Montana mining city
25. Exhaust
26. Oscar's home
27. Smallest in a litter
29. Actor Thicke
30. Most rooms have four
32. Bald tennis star
33. Runner Jesse
35. Lab procedure
39. Lab tube
41. Hoi polloi
42. Middle-age musician
44. Missouri river
45. Woods abode
46. Dorothy or Lillian
47. Golden Rule preposition
48. African country
49. Sand hill
50. Play parts
51. Gun action
54. Nice sea?

LAST WEEK'S ANSWER

A	M	F	M	A	D	M	I	N	L	E	G	S
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Hey, Artists and Cartoonists! Yes, you!
Come Jam with The Daily's talented team at Casa del Popolo! Comix Jam, March 28. It will be very fun.

Don a White-studded Belt

How to be a rock star, Donnas style

BY EMILY ORR
Culture Reporter

Welcome to the world of the Donnas. It's a world where white-studded belts and skintight jeans make you their kind of guy—if you have something for them in your pocket. It's a world of double entendres, where the words "unload" and "well-done" have little to do with sound equipment or barbecues. It's a world where a boy can either have a head the size of a Boston baked bean if he's B-O-R-I-N-G or be so sweet he causes a toothache and, subsequently, one wants to buy him a Hostess cupcake. They'll wine and dine 40 boys in 40 nights with cable TV and then collect their underwear. They've only just turned 21 and now they're legal. Which is no big deal, really, considering they've been hotboxin' and sniffin' everything under the sink since before they declared themselves an American Teenage Rock n' Roll Machine several years ago.

Ah, the song quotes could go on and on, and, as of last year's *Get Skintight* album, they're all witty originals written by the California natives themselves: Donna C., E., R., and A. Since they ditched their songwriters they have been able to refute the criticism that they exist simply as a marketer's female answer to the Ramones. True, the Joey and Dee-Dee comparisons can still be made, but now so can ones to AC/DC.



photo by Brie O'Keefe

They've discovered guitar riffs and glam, and can take the torch as both a heavy metal and a punk challenge to the post-feminist, adolescent girl band.

But are these shoes too big to fill? Not really, for when you strip away the "unique" factors of gender and age, what it boils down to is that the Donnas just know how to plain ROCK, and they rock WELL. And now, so can

you. Using the events of last week's packed house, kick-ass show at Club Soda as a gauge, I've developed an easy, 'do-it-yourself', 7-step program on how to become a rock star, Donnas style:

1) Invite quality, original acts that are distinct from your style to open your show: NYC bands with cool names like Mooney Suzuki who are genuinely, energetically, and

successfully trying to bring back 60s garage/mod (right down to the floppy haircuts) are more than okay. So are Seattle bands with cool names like Bratmobile who drunkenly bounce around and rage to new wave-esque keyboards onstage—in pigtails and matching tees.

2) Practice the principles of reciprocity and equality of the sexes: When faced with a

role reversal of the stadium rock tradition, in which an audience member asks you to "Show us your tits!", simply retort with a quick, nonchalant, straight-faced: "Show us your dick!"

3) Include oldies but goodies: They don't have to be several years old, tried-but-true audience faves called "Get Rid of That Girl" that get the show jumping, but that helps.

4) Take technical difficulties in stride, and make them seem like they're part of the show: When the lights suddenly go out during a Judas Priest cover called, all too appropriately, "Living After Midnight," do not miss a beat like the professional rock-star that you are.

5) Make danger the middle name at your shows: besides the requisite moshing, crowd surfing, and fist pumping, make sure that at least one girl leaps, Eddie Vedder style, from a 20-foot high balcony into the audience—without notifying the crowd.

6) Ignore the dogged requests of a certain independent college newspaper for an interview.

7) Repeat step #6 several times.

There you have it, how to be a superstar in a nutshell. Just be sure you complete all the above steps while sporting stylish clothes and perfect makeup. So Donnas, even though you ditched us at the mini-mart, we at the Daily will always love you.

Donna, donna, donna, donna

Sizing up Montreal

Spectrum show proves that Roni Size reprazents

BY JOEL BOULVAIS
Culture Reporter

British drum n' bass icon Roni Size electrified the Spectrum on Wednesday night with Reprazent, a formation made up of pioneers from the ever growing musical genre. The group having recently released *In the Mode*, presented a crowd of long-time followers and a few curious newcomers with a set which left them breathless. DJ Krust, DJ Suv, DJ Die, Dynamite MC, and singer Onallee made up the all-star line-up and their unusual sounds and fast paced rhythms left few in the audience standing still.

The ensemble, made of a drum set, an electric stand up bass, four mixing boards, and two singers blended together

to create a surprisingly live sounding performance of electronic music. The show was enhanced by the charismatic Dynamite MC who added an energetic atmosphere to the trance-like sounds of the music. Onallee's smooth voice was blended with mixers and processed to become a rhythmical component of the songs. The drummer, by far the most impressive member, was a balding 30 year old beast who played rapid drum n' bass rhythms for an hour and a half straight. The hooligan-looking bassist skillfully and energetically played fuzzy bass-lines, all while chatting it up with band members.

The quartet of DJs split the task of adding the accompanying sound effects to create the mood of each piece. They



A moving show

played a phenomenal piece made up of excerpts of each of the DJ's best pieces, packed together in one spectacular collec-

tion. The audience also had the pleasure of being among the first to hear one of their latest songs, so new it doesn't appear in their latest album. It is a spectacular sight to see a formation play such music live, without samplers and drum machines.

These kinds of performances remain the only concerts worth seeing. There

exists a connection between the performers and the audience whereby the artists on stage are able to feel the vibe of the moment, and have the freedom to play according to their emotions, encouraging the audience feel what they do.

Roni Size and Reprazent are what musicians should be looking to when considering contemporary music. They manage to create a provocative new sound with electronic devices while maintaining full control over their music. This is becoming rare in contemporary music, as the present generation of artists are trading their electric guitars for toys they don't know how to use. Regardless of the degree of your attachment to the drum n' bass scene, Roni Size deserves the respect of all music fans.

In Culture: Snow Punks, McGill Music Makers and a Whole Lot of Chyna

McGill Drama Festival

To be perfectly frank.....It's bad to the bone

FRANK

BY DANIELLE HOFFMAN
Culture Reporter

Some shows are so lovingly crafted that it is impossible to dislike them. This is the case with *Frank*, an enchanting movement-based, dialogue-free production inspired by the Tom Waits song "Frank's Wild Years," and written by Kate Whathead and Anna Leventhal, with the help of their talented cast. With colourful costumes, skilled onstage musicians, and an enormous puppet as the title character, *Frank* is delightful from beginning to end.

The story begins by introducing us to Frank, cleverly manipulated by puppeteers Kerith Johnson and Krystyna Szadkowska, and his bartender sweetheart, played charmingly by Elkahna Talbi. The two are interrupted by a motley group of performers who seem impressed by the puppet's dancing antics and invite him to their own club.

The performers steal the show. From the hilarious chicken-like Roxanna Vahed, to the spastic, long-limbed Nick Pelafas, to the crazed ringleader Laen Herschler (later

joined by Talbi as a lounge singer whose hand has a mind of its own), all were dead on with their acting. The onstage band also has a variety of roles, from playing background mood music to becoming colourful denizens of Laen's bar, and each actor doubles as a bum/stagehand.

The actors are clearly having a wonderful time in this production, and every detail is carefully attended to; even the expressions of the puppeteers are consistently appropriate with Frank's emotional state. It is because of shows like this that the MDF exists.



Photo by Brie O'Keefe

Ugly to the Bone

BY DANIELLE HOFFMAN
Culture Reporter

One of the lead characters of *Ugly to the Bone*, Leo, bears an eerie resemblance to the giant puppet in *Frank*, but the similarities end here. *Ugly to the Bone* tries very hard to be a stark, realistic portrayal of "the attitudes of real people," but the combination of a long, aimless script and actors clearly cast only for their looks

results in a very lengthy and painful production.

The play deals with a moment in the lives of two men, Marc Rowland as Leo, a handsome, dissatisfied office worker, and his less confident and attractive roommate, Ernest, played by Grant Minkhorst. After

scene in which Ernest does little more than complain about his boss, they decide to introduce themselves to the new neighbors down the hall, the beautiful yet ditzy Cassandra (Alison Reid) and the shy, nailbiting Bridget (Maren Speck). The fifth character, Pike, played by Drew Halfnight, never has a clear purpose: is he their inner voice? Their mutual friend? The voice of the author? The men's appreciation of the exhibitionist Cassandra and Bridget's ensuing jealousy eventually lead to a confrontation, as Pike encourages them to let all their real feelings out.

The author clearly took the easy way out in insisting that "nobody in the play represents real people," thus justifying the complete lack of any character development. Instead, the play mostly consists of the characters' admiration of Cassandra, and dry, endless dialogue about topics like Cassandra's towel and spruce beer. With stronger direction, the climax at the end of the play might have seemed less forced; as it is, there is as little dramatic intensity as there is depth of character. Of course the play isn't terrible; Speck in particular seems like a good actor struggling with an empty role, and lighting and set design is both tasteful and appropriate.

Ugly to the Bone does have a point—that no matter what we'd like to believe, surface beauty is still important. It just takes him a long time to get there.

Powerful puppeteers a long opening

All Things Crooked

Vertical Mosaic resists the temptation to make boring music

BY PATRICK GUYER
Culture Reporter

One wouldn't necessarily think of a recording studio called The Mullet to be the likely birthplace of an indie-pop band. Yet, in the case of locals A Vertical Mosaic, such a name graced the soundproofed womb where they gave birth to their group. It was in this Halifax studio a little over three

Established these days as a three-piece with bassist Heidi Donnelly, A Vertical Mosaic is finally beginning to brake into the local scene. Thanks in large part to their excellent debut EP released last fall, the band has been turning heads and opening ears more than ever over the winter months. They have recently had gigs at venues such as Barfly, The Jailhouse Rock, and at what is arguably Montreal's premier experimental music

seeing the beginning stages of having a legitimate grass roots audience, comprised mostly of musicians, or people who are really into music." It's no wonder why the AVM fan-base is growing, as they certainly offer music that is easy to get into.

Although critical response to their rather enigmatic musical shape-shifting varies greatly, a typical AVM set offers a little something for everyone. A regular gig finds the band journeying through such diverse musical territory as synth-heavy 80's-style new-wave, quirky folk-rock, sweet indie-pop and a host of other music genres. They bring to mind the influence of bands like The Men Without Hats, The Velvet Underground, Galaxie 500 and local legends Godspeed You Black Emperor! While many elements of the band's big sound certainly come from a variety of sources, Rahman sees the band's songs as having at least one thing in common. "It's all rock music, all indie-rock music to be more specific. I accept the term indie-rock because it isn't limiting...We're not trying to jump all over the stylistic map. It's just the consequence of listening to tons of music, and getting new gadgets and absorbing cool ideas all around you."

The band's individuality doesn't end with their musical style. From booking shows to recording their music, things are done on AVM's own terms. Their EP, 'No Nation No Blues,' epitomizes the DIY spirit, from its basement recording job to its homemade packaging

and local distribution. Says Rahman, "Our primary political concerns involve the music industry. Major labels and concentrations of wealth/media influence have had a terrible effect on music. So much boring shit on the radio. All really passé and redundant. This exemplifies market-capitalism's detrimental effect on art. On a very substantial and real level, this EP is a huge reaction against the music mega-conglomerates. We recorded the whole thing at home, for free... and people are buying it."

And buying it they are, so much so that AVM is busy planning a packed summer schedule. They will be touring the Canada and the eastern US, as well as putting in some serious studio time working towards their first full length album to be released early next fall. As for the musical future of AVM, Rahman says, "...there'll be a more intensified battle between the acoustic and electric realms. We like that contrast. The challenge will be putting them together in a nice way. We want to continue to challenge our audience without alienating them with self-indulgence. Moments of chaos and/or confusion, moments of nice music... The next one [record] will probably be more tonal, more electro-spacey, and slightly less subtle. I think it'll be probably more unified than this EP, but we'll see."

AVM will play a benefit for CKUT called "Save the Waves" at The Jailhouse Rock on April 7. For more info, check out <http://www.averticalmosaic.f2s.com>. 'No Nation No Blues' is available exclusively at Cheap Thrills.



Is fame on the horizon?

years ago that two West Island youngsters, sampler operator Ali Rahman along with guitarist, keyboardist and drum machine programmer Edmund Lam jammed the jams that would evolve into the music of A Vertical Mosaic, quite possibly one of the Montreal underground's best kept secrets.

room, The Casa Del Popolo.

A recent gig at the Casa del Popolo found the group opening for local noise/jam band Detroit Metal, playing to a packed and very appreciative house. Rahman calls that gig one of their best, saying that, "We played seamlessly and the vibe was right.... AVM is



Special Culture Feature

Slamming Her Way to Stardom

The Daily gets the inside scoop on the woman known as Chyna

BY JONATHAN MONTPETIT
The McGill Daily

Most wrestling fans would probably be hard pressed to list the seven wonders of the world. Most academics still debate the authenticity of the eighth wonder. The identity of the ninth wonder, however, is not so elusive. Like the Colossus, it has a well sculpted form. Like the Grand Canyon, it is renowned for an impressive fissure. But unlike both of these, it has a penchant for leather and an incredibly sincere personality. This wonder woman's real name is Joanie Laurer, but to millions she is known simply as Chyna, the first woman to ever hold the World Wrestling Federation Intercontinental Championship belt.

Admittedly, it's easy to ridicule professional wrestling; it's fake, contrived and seen as a gawdy form of entertainment in the eyes of many. It's easier still to ridicule the wrestlers, with their seemingly superhuman bodies. Towering at 5' 10" and with the ability to bench press well over 300 lbs, it's hard for Chyna to escape at least some sort of general intrigue. In an effort to quell some speculation and answer some of her critics she has written a tell-all biography entitled,



With the glare and the biceps it's easy to confuse Chyna with a fridge, she is actually a much more open individual

She is quick to dispel the myth that "I am a 300 pound ass-kicking woman." She notes that "people are really funny when they see me for the first time, they say, 'Oh! you're a lot smaller than I thought you were.'"

Yet Laurer embraces a lifestyle that allows her to go in the ring and be the entertaining athlete she considers herself to be, and then afterwards return to being a normal woman. In describing the dichotomy she says, "Inside the ring I'm all business...but outside of the ring I like all of the same things that most women do - it's not like I don't like shopping."

It is easy for fans to confuse Joanie Laurer with Chyna, after all they are only exposed to the latter on TV. There is, nevertheless, a significant distinction between the two, mainly that Laurer has a past, and a turbulent one at that. "Chyna is a character; she is very big and very strong, which is very true for Joanie...Joanie is basically just an average person, someone who has dealt with a lot in her life, ultimately she is a very vulnerable human being...or should I say I am."

In case it was unclear, she mentions straight out that, "I don't have anything to hide, I've got all my pictures out there [in the book], there's nothing to gossip about, it's all right there." Chyna's book is incredibly candid about the details of her life. To say that she has had some hard times would be putting it mildly. The long list of personal tragedies includes a car accident in which two people were killed, something she claims changed her outlook on life. Her parents split up when she was young. Her real father left her with a \$40,000 student loan to pay off, all of which he spent without his daughter seeing a penny. While she talks with reverence about such things, she can be equally whimsical about topics others might think taboo. She opens one chapter by stating "My tit aches." As you might guess, this

is her subtle lead-in to a discussion about the travails of her chest, complete with the story about how one of her fake breasts exploded in the ring.

The book itself is hardly prize winning material. The 320 pages it runs are inflated by large, double spaced print with nice big pictures found on about every third page. Also, the fact that it is ghost written detracts from the work's authenticity. But somehow, through all the squeamish anecdotes, you can't help getting the sense that Laurer genuinely wants to get her message across. She believes that with a lot of hard work it is possible to overcome the odds. So what if she doesn't use pretty metaphors?

This sincerity is apparent in our conversation. She takes her time answering each question, always giving a thoughtful response. When Laurer talks about herself you feel that she really wants you to understand the struggle she underwent to find herself. "I think when you get to read the book you realise that once you accept who you are, and take control over your things, good or bad, you have it made."

Despite Laurer's message, she doesn't want to be confused with a role model and shies away from accepting the duties that come with being one. "It may be selfish, but I do things for myself, if that in turn inspires

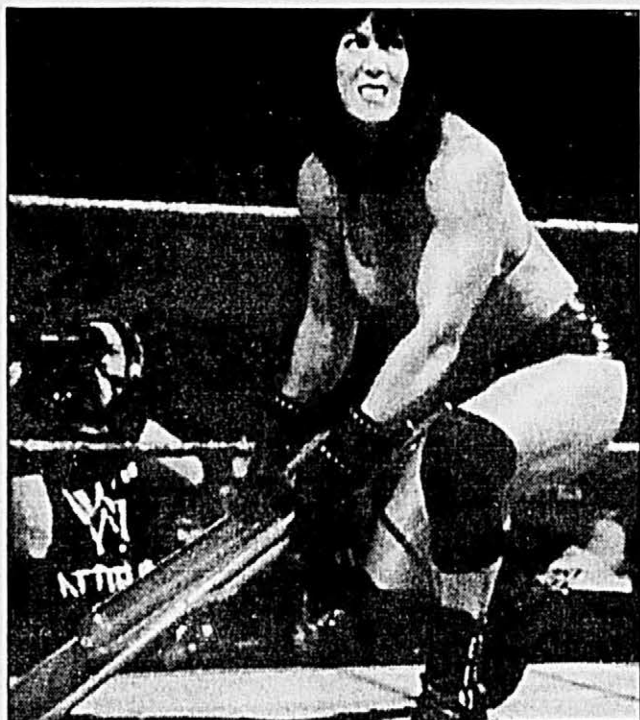
people, so be it." Laurer is weary about the frame which being a role model would place around her life. She resists the idea of having her success being taken as a motive for what other people might do. "I don't want people to look like me, or be like me, or act like me, I want people to be themselves."

Consequently, she unabashedly admits to not feeling any responsibility whatsoever to represent women in a certain way. Given her medium, this is a precarious position to take. Wrestling is a male dominated sport (if you dare call it that) and many critics attack its misogynist values. She responds by noting that "to some extent, I guess it can be viewed that way," but quickly makes the point that, "I'm the furthest thing from them being sexist." It's not many people that have the ability to body slam the Rock.

As for Laurer's plans after her wrestling career, nothing seems to be set in stone, though she didn't exactly jump at my idea of writing a book of poems. Without going into details, she mentions that she is keeping her options open, expressing some interest in acting, though she didn't outright deny the poetry idea either.

In closing, I asked Laurer who she would choose if she could smash a chair over the head of any individual. Her answer was none other than Bill Clinton. It seems that while she would grant him leniency for his political and economic policies, she can't help but take issue with his moral disposition. Laughing, she says he just got away with too much.

You could almost say the same thing about Laurer. She routinely bares various parts of her body on national television, regularly takes punches from men built like dumptrucks, and still manages to collect a very handsome paycheck. She has, however, been the brunt of much criticism. She has been humiliated by other celebrities threatened by her status or scared by her stature.



Watch out Bill Clinton

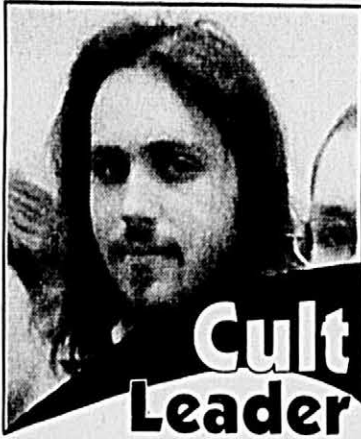
Chyna: If they Only Knew.

Laurer's voice is hardly what you would expect, looking at her chiselled body. Rather than being husky or deep, it is extremely feminine, almost childlike. Battling people's pre-conceptions after three years in the spotlight now comes as second nature to her.



Strangely entertaining

She considers this part of her 'emotional luggage,' and if anything, it has only added to her resolve. Instead of dwelling on her shortcomings and the opinions of others, Laurer has seized the avenues open to her. And if she's smiling now, it's because she has a lot to show for it.



**Cult
Leader**

*a cult leader
for real*

Name: D.J. Waletzky

Birthplace: New York, New York

Major: U2 Political Science

On Being Cultish: I don't know if the party would qualify as a cult, though that would be fun. When I was younger, my friend and I created a religion named Owen. I wanted it to be named Bob. We would have crop circles, light things on fire. But, we were just kids of twelve or fifteen. I would like to be a cult leader and have people eat poisoned oatmeal when I told them to. We could wear jumpsuits, sneakers. But I don't really wear sneakers.

On the perils of helming the mighty ship that is the Red Herring: If you don't pretend your serious, you get no respect. Most college humor magazines in North America do theme issues. I want to shy away from that. I want to have aesthetically cohesive issues. **The Red Herring's Fishy Future:** The high tide of our involvement came during SSMU elections. Fun criticisms of how vapid the elections are. **Effective satire:** Done.

DJ Fontificates: Hoefler Text. We have a limited font catalogue. We're hoping to get some typewriters really soon.

On winning the Nobel Prize: I never won the nobel prize. I was nominated for a grammy in the category of best folk music recording in 1989. I lost to the Mysterious Voices of Bulgaria, Volume 2

On Further Domination: I was involved in a plot to take over the Azora Islands. We were going to hijack a submarine. That didn't pan out. I hear that Belgium is sort of a Banana Republic..

Final Words of Wisdom: Chicken manure is the smelliest kind.

Cohen Wrote Culture.

Spikes and Snowballs

Kiddie punks and good music at the Musiqueplus Snowjam

BY JOEL BOULVAIS
Culture Reporter

Snowboarding, live music, free lollipops, it's the perfect combination. The Musiqueplus Snowjam was the event not to miss last Saturday at Molson Stadium if you were a snowboard enthusiast or a 14 year old suburban kid looking to crowd-surf.

A hoard of mini-vans dropped off hard-core punk youngsters to line-up at the gate early Saturday morning. An impressive quarter-pipe was erected in the stadium where professionals performed for the admiring crowd all day long. A condensed music festival also featured 8 hours of live music. Any lack of talent of the performers was easily compensated by the size of the speakers.

Let's be honest, the event was a big disappointment. It's not that the expectations were very high to begin with, but it would have been nice to be surprised. Some of the bands featured included 5 Line Legacy, Subb, Orgy, and a Limp Bizkit wannabe teen sensation called Crazy Town. Who would want to be like Limp Bizkit anyway? The show was like a

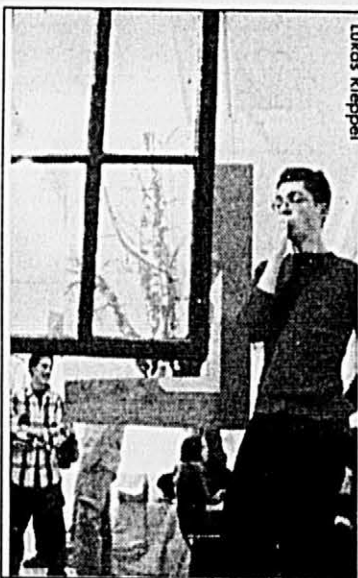
Santa Claus parade: all the trolleys looked impressive, but really they were just decorated cardboard on lawnmowers. The snowboard demonstration was probably the saving grace of the entire event, but even that quickly became unexciting.

The several unexpected events of the show were its only highlights. A couple of Douglas Hall residents managed to break through the security guarding the quarter-pipe and descended the slope on a cafeteria tray while wearing a dress. Several snowboarders missed their jumps and landed in what looked to be very painful positions. Some even managed to crash on the tent on the top part of the pipe.

A gigantic snowball fight erupted in mid-afternoon with the crowd in the stands taking advantage of their elevated position to fire at ease on the crowd below them. An unidentified person was caught

making a break for the slope and was chased by the bouncers who then quickly became the target of the snowball battle. A few of the performers were also made targets of the snowball army; one of them

Snowjam: neither snow nor jam, discuss. catching one right in the face. The best part of the entire show was the free lollipop tent which kept young and old happy during what was an otherwise long and boring day.



OVERSEEN:

Patrons muse over the McGill art that graced the walls at last week's Pr(object)ion Art Show.



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- **Gert's (yes, Gert's)**
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held shortly beforehand, at
5:30 in the Shatner cafeteria
meeting room. Come
find out more about what
QPIRG does and what we
have accomplished this
year (food will be served)!

The Devil Went Down to Montreal

A rare chance to see Boito's Mefistofele

BY LIAM MORAN
Culture Reporter

Grand Opera was in style when Arrigo Boito saw the premiere of his opera *Mefistofele* at Teatro alla Scala in 1868. At the time it was entertainment on a massive scale, some historians call it the precursor to Hollywood. Grand Opera was again back in style at the Opéra de Montréal this weekend with its own production of Boito's most popular work.

Stylistically, the work is peculiar. It lacks the blissful timelessness of other romantic operas, and has its own musical weaknesses. Boito, however, is remembered in music history chiefly as a librettist. Thus while the music may have its shortcomings, the libretto stands as one of the greatest of all time.

The story retells Goethe's *Faust* in episodic manner, shifting the emphasis away from Faust and on to Mefistofele. In the battle of Good vs. Evil, the audience may long for the victory of Good. Nevertheless it is Evil which tends to lend itself to drama, humour, and intrigue.

The vocal performances on Saturday were the most impressive this reviewer has yet seen at the Opéra de Montréal. Italian bass Andrea Papi certainly has the volume, girth, and presence to fill the massive title role. Still more impressive is his age. At 24 he regularly sings roles commonly sung by seasoned basses in their forties. Students, opera directors and voice teachers in attendance agreed that his style is, unfortunately, forced, which may



cut his career short. With his talent, one hopes that this will not come to pass. Antonio Nagore sung with a rich and honest tone as Faust, and his delivery was full and consistent. The unquestionable vocal highlight, however, was soprano Diana Soviero in the role of Margherita. She sang with real vibrancy and intensity, but added to her vocal agility with phenomenal acting. Her Act II aria, "L'altra notte in fondo al mare," was absolutely arresting, and she instantly brought the house to its feet at her bow.

The musical effects were only enhanced by the masterful playing of the Orchestre Symphonique de Montréal (as opposed to the usual Orchestre Métropolitain). They were able to bring out the drama and intricacy of Boito's score. Italian maestro Eduardo Muller led the ensemble with sure-

ness and delicacy, drawing upon the OSM's vast range of colour and effect. All the wonderful music-making was nearly lost, however, by the stage production of Bernard Uzan. The concept seemed to emulate grand opera in scale, with majestic sets, elaborate costumes, erotic crowd scenes, and impressive effects. The average opera-goer certainly anticipates and enjoys these elements from operas (especially Italian ones) of this era.

But Uzan's production had two major flaws. First, elements were often introduced and forgotten. For instance, in the crowd scene of the first act, soldiers preceded a prince into the town square, dressed as Nazis, wearing gas masks, ready for battle. The visual contrast was stark, since the overall setting was markedly medieval. But these soldiers, and the Nazi image and symbolism, was never seen again. Second, the tone of the production was so serious that the incredible wit of Boito's libretto was completely lost.

Opera's heightened emotions are always larger than life. The role of the stage director is, therefore, crucial, since it is his or her role to present these almost ridiculous dramas in a sensible, coherent and convincing way. Uzan's production was certainly convincing, but lacked coherence and sensibility. It often drew this reviewer's attention away from the phenomenal musical performances which are the strength of this show.

Mefistofele runs until Mar. 24 at Place des Arts.

Nothing Taboo

Oshima's new film complete with samurai love triangle

BY KATIE PORCH
Culture Reporter

In the spring of 1865, the Shinsengumi militia chose two new samurai warriors to protect the shogun. As homosexuality was not uncommon for the samurai, the other members of the militia soon fell in love with their bewitching eyes and pale skin. Naturally this led to a series of conflicts. Such is the premise of Nagisa Oshima's *Taboo*, his latest in a series of controversial films.

The title refers to the austere world of the samurai, a group of warriors who must follow a strict code of conduct. Oshima's sets his film to maximize on the imagery surrounding the samurai tradition, and this is one of the movie's strongest merits. Going hand in hand with Toyomichi Kurita's beautiful cinematography is Ryuichi Sakamoto's powerful music. Using simple

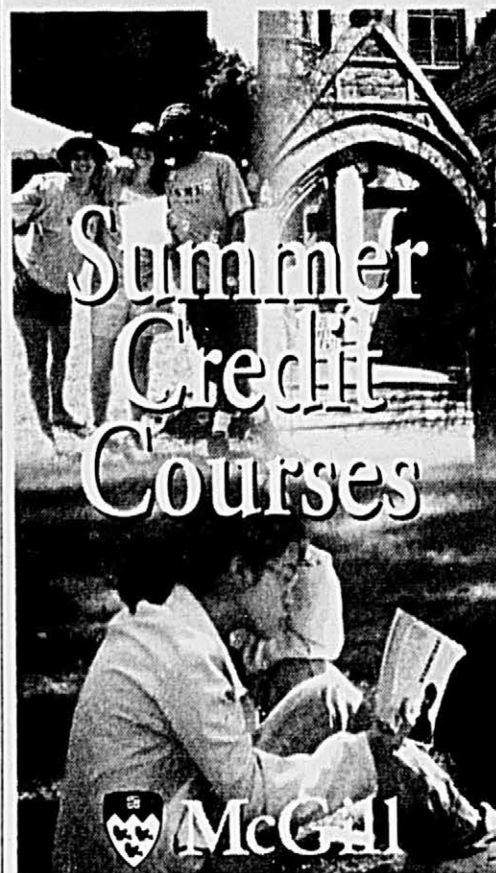
notes, Sakamoto crafts an understated, yet very powerful score. His music thoroughly compliments the action of the film, while never threatening to take it over.

Oshima has been criticized in the past for the violent nature of some of his movies. While many of the scenes in this film are violent, it is hardly used gratuitously. The violence here is excusable and necessary, considering the content of the story. In fact, death is presented in such a way that it seems almost beautiful rather than ugly, its images keep the audience enthralled rather than repulsed.

Newcomer Ryuhei Matsuda plays his part with surprising proficiency, and the supporting actors are equally adept. They manage to portray a sense of stoicism and passion simultaneously, covering emotions characteristic of the samurai. After the conflict begins, one cannot help but feel sympathy for the characters they por-

tray, behaving as they are out of the intoxicating pull of love and beauty.

Samurai is playing at the Cinéma du Parc.



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Saracen Island:
The Poetry of Andreas Karavis
Véhicule Press
135 pages

An Andreas Karavis Companion
by David Solway
Véhicule Press
157 pages

To avoid any confusion, let us once again look at the facts. Andreas Karavis, the renowned Greek poet, does not exist. David Solway is Andreas Karavis; the man in the murky picture is his dentist. All this has not, however, prevented Solway from publishing an extensive collection of the figure's poetry, along with, in a separate volume, his letters, criticism, and other literata that help make up the legend of Andreas Karavis. For argument's sake though, I will refer to Karavis as the author of these poems.

Saracen Island is divided into two sections, "White Poems" and "The Dream Masters" denoting the only two volumes Karavis has supposedly published in the span of his life. Karavis is presented as a poet of simplicity in words, but complexity in themes. For the most part the poems reflect this credo, and the work is strongest when they do. Take for example some of the lines from "In the Grocery Store": "When you turned suddenly / between the crates / of peaches and lemons / ... my heart stuck in my throat / like a cherry pit."

Karavis has the ability to focus on minute detail. He represents things with a great deal of emotion. The work is rich with scenes from

the Greek Islands that Karavis would have frequented as a fisherman. It is these details which Karavis chooses to celebrate that help make vivid the imagery which fills the book.

As the title of the second volume indicates, several of Karavis' poems deal with the surreal. In "Adonis" Karavis reworks the ancient Greek myth, and places it in an entirely foreign context, literally asking what if Adonis had been buried alive. If nothing else, it provides for a different point of view.

Combined with the more concrete selections, the poems of reverie give the small work a rather large scope. Karavis meshes the antagonistic elements of reality and the dream-world to form a portrait of the human soul. One that is constantly battling conflicting forces.

An interesting aspect of the book is a commentary on each poem, by Solway, acting as an appendix. As we know Karavis' true identity, this has the unusual effect of a poet com-

menting on his own work. Besides offering a brief analysis to each poem, it is a helpful guide to the mind of Karavis. Despite the simplicity in which they are written, the subject matter of the poems can be obscure without these direct references to the legend of Karavis.

The companion which Solway has published serves as fodder to the Karavis fire. It includes, all fictions mind you, the only inter-

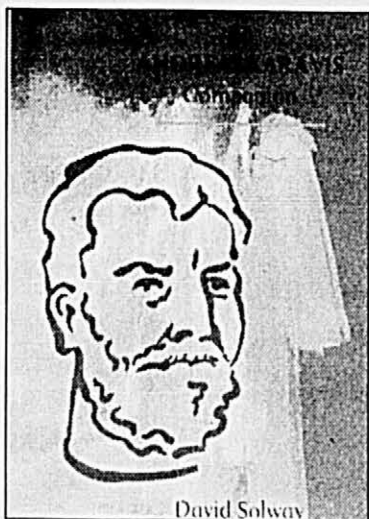
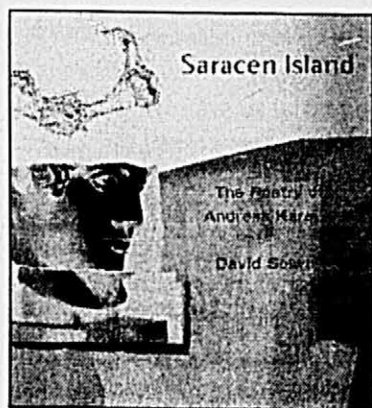
views with the poet, critical work on his oeuvre by Greek scholars, even some love letters written to Karavis by a mysterious Mediterranean poet. The companion colours elements of Karavis' character providing insight into such things as his political ideas and his opinion of other poets. Perhaps tellingly, Solway and Karavis have differing opinions on the value of Pablo Neruda's earlier works.

Solway's language at times can leave you clueless. His choice of words can seem odd given the provincial background of his fish-

man poet. But if you couldn't claim Solway as one of the best poets writing in Canada, he has definitely proven himself as one of the most interesting. Regardless of whatever flaws there are in the poetry, the sheer imagination behind *Saracen Island* makes it more than a worthwhile read.

-Jonathan Montpetit

David Solway has also recently published *The Turtle Hypodermic of Sickenpods* with McGill/Queens. It's a book discussing



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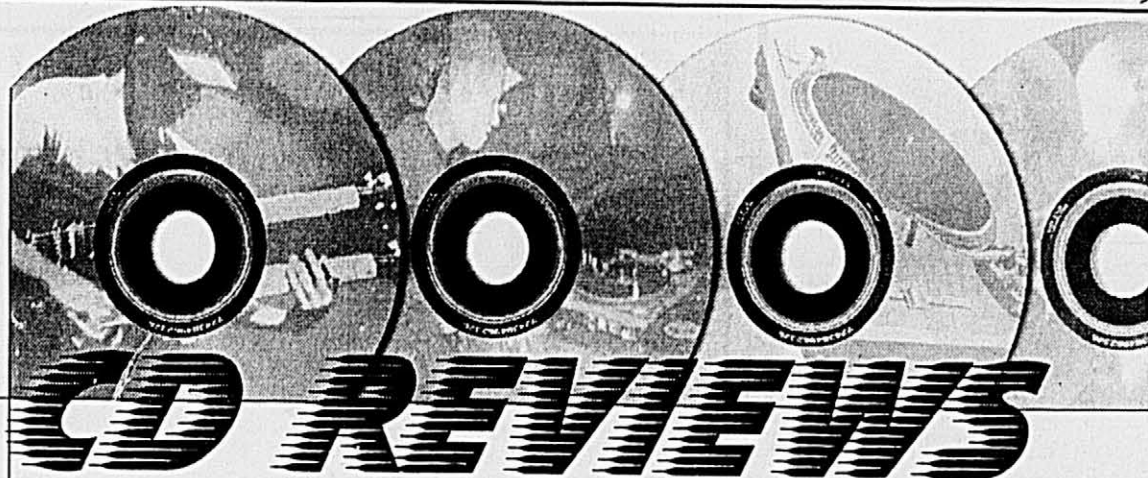
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The Gazette



Daft Punk
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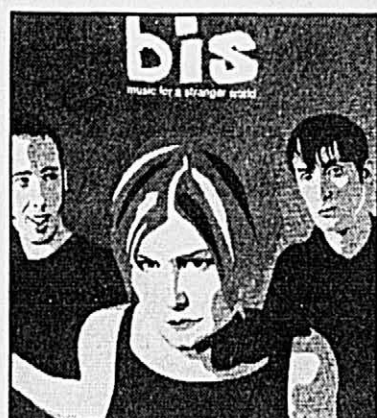
Very electronic...that's the least we could say. This is the second album of the two-cyborg frenchmen group, four years or so after their first success: *Homework*. Anyway, there is a very thin line separating the "cheesy as hell" and the "very cool indeed" sides; and, well, this album travels pretty much from one side to another—sometimes even within the same song. Once again some tracks are way kitschy to me and resemble what we call "gay-techno" but that's probably just the French touch and I can't deny that this is a great, unique and very special album. If you don't like it now, you will in five years. Lots of good groove and that good beat that the kids love. Definitely something to listen to while not studying for any of the huge exams that will destroy your GPA. After having listened to it eight times, I give it an 86 on my 104 point scale.

—PA. Purford



Bis
Music For a Stranger World
Apollo Recording

This quirky Scottish trio with a love for all things pre-1990 and post-1979 are back with a 6-song EP released by their new label, Lookout! Records (home to Cali bad-assettes The Donnas). Whether or not this move from the Beastie Grand Royal label coloured the sound of Bis's latest release is unclear, but several elements are definitely different here. The Casio keyboards and bleeping synths are still in abundance, as are the witty social com-



mentaries, busts on the ridiculous aspects of pop-culture, and beautifully bizarre vocal harmonizing between Manda Rin's little girl pierce and her brothers' basses. However, Bis have progressively lost some of the hard guitars and punky thrash with each release, and now, these aspects are pretty much gone. Also, those fans that fell in love with the band's cartoon alter-egos will be sad to learn that maturity has led Bis to downplay the characterization of animated personas on this record. Don't get me wrong, I'm not dissing these guys; they still create some of the boppiest, funnest music out there. Yummy stuff - go lap it up.

—Emily Orr

Hawksley Workman
(last night we were) the delicious wolves
Universal

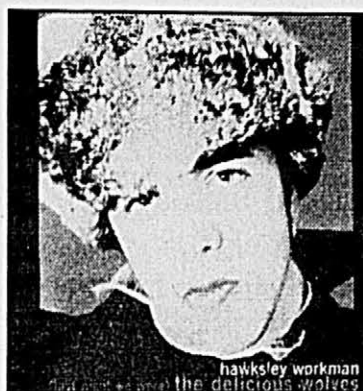
It seemed like everyone who caught Ontario native Workman's show at the Jailhouse last October was crazy about the guy. He crooned, played guitar, ate an apple and brushed his teeth on stage. Coupled with his insouciance were his love ballads: sincere and quirky, about swimming in the city's water supply after dark, and other unorthodox but endearing activities. That's why his second CD is a bit of a disappointment. There's nothing wrong with switching things up and experimenting with musical style, but Hawksley seems to change with every song on this album. "Striptease" sounds annoyingly like Lenny Kravitz, which is bad enough if you're Lenny Kravitz but much worse if you're not. "Little Tragedies" sounds more natural, and it's not until "Old Bloody Orange" that we really get Workman at his zesty best. This CD is better than most, but you'd get more bang for your buck with *For Him and the Girls*, his debut album.

—Franklin Sackville



Adam Chaki
Nobody Knows Where The Hell We Are
Audiogram

This guy is good. Unfortunately, this



means he's destined to be played over and over again on CHOM until he becomes as annoying as The Wallflowers. But don't let that stop you from embracing local funkier Adam Chaki's debut disc. You're guaranteed to be humming songs like "Sonofabitch" and the title track in the shower, and lyrics like "busting a sweat and I'm drowning in regret: flow off Chaki's tounge like honey. Chaki comes from the Rufus Wainwright-Bran Van 3000 School of Infectious Ditties, and he's certainly a welcome addition to the club. My one small complaint would be that his sound is fairly homogeneous, but it's a good sound so this isn't really a flaw. Check him out tomorrow night at Bobards.

—Franklin Sackville



Dave Matthews Band
Everyday
RCA

The latest offering from Dave and his boys is, if nothing else, different. The most noticeable aspect of this album is the concerted effort to create a sound that is more mainstream. Rumor has it that when the band showed up for rehearsals, they found all the music had already been written by Mathews and new producer Glen Ballard. While officially having no problem with this, they were apparently much apprehension about this shift in responsibility.

You may recognize Glen Ballard as the producer on Alanis Morissette's first album *Jagged Little Pill*. His hand is apparent in the more manufactured sounds of songs like "I Did It". While this disc will appeal to the "Crash"-loving crowd, more rootsy-Dave fans will be non-plussed by this over packaged effort.

—Jonathan Montpetit

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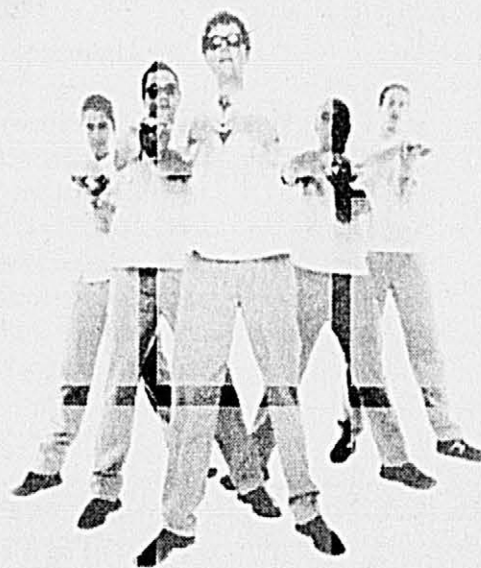
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an innocuous guide to avoiding stale nights

Theatre and Cinema:

Where's the beef? Funnyman Nick Hamburger takes to the stage on Mar 20 at 9 p.m. \$6.

Life is a Cabaret? Well, so is death, apparently. Dead Dolls Cabaret promises 'lousy dancers, really bad actors, Jesus in the house, freaks and cream pies.' 9 p.m. Mar. 21 at Jailhouse Rock. \$5 at the door, \$3 in costume.

Petunia and Lily are out of luck. McGill Rowing Club and Women's Union will present the film *A Hero for Daisy*. Friday, Mar. 23 at 7:30 p.m. Leacock 132. www.aherofordaisy.com.

People Will Believe. No Steak this time around. Just a bonafide opportunity to be a celluloid superstar, or put make-up on one. McGill's next feature film needs help of all kinds. www.makingthecut.ca.

The paint has hit the fan. Go see Pollock.

Concerts, Readings, Meetings:

Mar. 20 is Korean Night. They promise free food. Shatner. 6 p.m.

Here at The Daily, we can relate to the title of Adam Chaki's latest CD, No One Knows Where The Hell We Are. Check him out on Mar. 21 at Bobards.

I like to move it, move it. Broaden your horizons and check out the venerable MusiquePlus dance party that is BOUGE. Mar. 23 at 10 p.m. Football players welcome.

Homo Hop 2. If you missed it the first time around, now's your chance. Friday

March 23, 9-1 a.m. Thomson House, 3650 McTavish. 398-2106.

The McGill African Students Society presents SANKOFA, a musical gala. Renowned musician Musa Dieng Kala will headline the show. Mar. 24 at 6:30 p.m. \$15. Call 398-3001 ext. 09885.

CLAC Cultural Committee wants you to help them plan the 'Carnival Against Capitalism,' an anti-FTAA extravaganza that will require the talents of all kinds of persons. Meetings at 7 p.m. every Monday at L'X, 182 St. Catherine East.

Arty Stuff:

Paper Clip Pandemonium! Diane Borsato, an MFA candidate at Concordia, requests your help in breaking the World Record For The Longest Paper Clip Chain Made By A Group. The catch: you must commit to a 24-hr stint. Email dvbor-sato@aol.com if you're fasten-ated by the idea.

Visiting McGill Prof. Nelson Hendricks has video work on exhibit at Galerie Optica. Until Apr. 7. 372 St. Catherine West.

Hitchcock. Go. Montreal Museum of Fine Arts until Apr. 16.

Mind Enhancers:

The Daily Squash League is at it again. We're preparing for our big match against SSMU VP Chris Gratto on Monday, April 2 at 3 p.m. Of particular interest will be the Dubinsky-Gratto match, the winner of which will take the BoG seat next year. Come practice the game of champions. Tuesdays and Thursdays at 3pm. Webster Courts.

If Squash goggles your mind, there's always the McGill Spelling Bee. Mar. 21 at 5 p.m. McGill Bookstore. S-O-L-I-L-O-Q-U-Y. Soliloquy.

Pick of the Week

Naked Tuesdays:

Numerous DJs spinning like nobody's business. This 'new' Tuesday night at Club Saphir boasts progressive and funky house for a paltry \$3 cover, \$3 drinks. So go Naked

Popular NDP MP and gadfly-at-large Svend Robinson will be dropping by McGill, Thursday, Mar. 22, 2:30 p.m. Shatner 302 to talk about the upcoming Free Trade Agreement of the Americas summit in Quebec City.

Got an event? Want people to read about it over toast and marmite? Send us the information and have it appear on the Fridge. culture@mcgilldaily.com.

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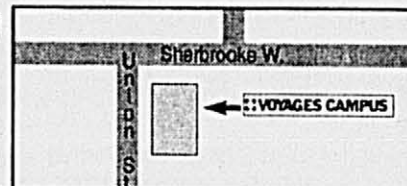
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THE MCGILL DAILY

The Power of One

Women learn the physical confidence to escape an assault at the culmination of intense self-defense training

BY SARAH BOOTHROYD
Mind&Body Reporter

There is a blur of blue and maroon: a squirm of kicking punching limbs: a sonic tangle of

"Use your hips! Push him off you! Go for the face! You go, girl! [Get] Aim for his face, his throat, his eyes! [Off] Get angry! Can't bear you! [me!] Go for the groin! His groin is free! It's right there, right there, get it!"

The blur of blue is Glen Bolan, the padded assailant sweating and panting away inside a navy blue zippered suit, all for the purpose of giving women a chance to experience what it's like to be thrown and to fight back; in essence, to understand our power. A \$400 collapsible helmet makes his cranium appear bigger than a medicine ball. He resembles an ornery Michelin-man in his giant padded diaper, his three hundred dollar groin pad and his assorted martial arts pads, as he covers his yellow-t-shirted female opponent with his weight and his words, garbled through the scratched visor: "Come on. I like you. Come on. Be nice. Come on."

The blur of maroon is a McGill student, the helmeted and scarlet-faced assailant writhing on one of the many blue-mats spread across the floor of a room in the Brown building, jamming her fist into the back of Glen's head: *thump thump thump*. The twenty-or-so other female participants in the room watch. Some clap, some shout encouragement, some cover their mouths. Erica, one of the teachers, says "Hey, the thumping sounds like my bunny rabbit." (There are 1,500 shelters for battered women in the United States. There are 3,800 animal shelters (Schneider, 1990)).

There is no reason that a woman's physical prowess makes her inferior.

There is giggling, chuckling, tittering, twittering, guffawing: I can't understand the laughter. A few feet from the safety of our spectatorship, there is a woman twisting in and out of crooked positions under the human heap of Glen, the pseudo-attacker. The woman's teeth flash, her forehead is a crumple of distress, her eyes are wide with red-turning whites, and her legs

jack-knife, poking at the air in search of a vulnerable piece of his body.

"Ohmygodohmygodohmygodohmygod" a voice of one of the onlookers streams over my left shoulder. I ask her why everyone is laughing. "Because it's so scary."

The match ends and the blur of maroon loses its blur-ness, picks her escapee-earrings up off the mat, and plops

The Bus Stop Scenario: "Hey how do I get to the West Island, what's your name anyway..."

The Suntanning Scenario: "Kinda hot out here eh? Nice bathing suit, are you alone, why don't you..."

The Cab-Hailing Scenario: "All by yourself out here, where you going, wanna come over to my..."

I'ma pull YOU to this bullet, and put it through you

(AHHH!) Shut up slut, you're causin' too much chaos

MuchMusic, says Paul, the head honcho behind this Fearless Tiger course, twists up fashion and violence and presents it as television. It seems that's an accurate estimation of their programming since

researchers have found an average of 18 instances of aggression each hour on Music Television (MTV), 35% of which depict sexual violence against women (Peterson, D.L. and Pfof, K.S. (February 1989). "Influence of Rock Videos on Attitudes of Violence Against Women." Psychological Reports).

Paul claims that what his self-defense course aims to do is give women the resources to keep themselves safe in the face of such male

aggression. What his work intends to contend with is the immediate issue of empowering women to deal with violence in a practical way, through nonphysical and physical means. Such an approach is attractive to many women who, like one participant on Friday night said, "feel paranoid if you don't do this. We need to learn how to fight back."

Acquiring such skills boosts confidence levels for women who, as another participant put it, "don't want to modify [my] behaviour because of the transgressions of men." Perhaps these twenty-or-so women will allay the fear of stranger-rape that limits so many women from enjoying the dark hours of night, from enjoying being alone in nature, from dressing the way one wishes, from having eye contact with men, from being kind to strangers.

At the end of Friday night, there is one nosebleed and a few budding bruises, as well as some fodder for contemplation, some inspiration for further learning and simple relief:

Rachel: "There is no reason that a woman's physical prowess makes her inferior. We have smaller bodies, but the same muscles, we just have to learn how to use them." Tammy: "I feel relieved, I was nervous before. I got some anger out. Painting's just not the same."



Glen takes a hit for the team as McGill women learn how to fight back

down on the carpeted floor. Between wiping her forehead and panting she says: "At first you think [the exercise] is funny, and then you start hitting him. At that point I forgot it wasn't real. I cared about nothing but getting him off of me. You realize that you are strong, but you really have to work."

And work they do, through nonphysical intervention tactics such as developing awareness of the fact that everyone (you, me, your sister, your mother, your friend, the girl within eyeshot as you see these bracketed words) can be the victim of a violent crime. They also emphasize fostering a sensitivity to one's instinct and intuition, and learning verbal strategies of assertiveness in communicating boundaries loudly and confidently. A blend of martial arts techniques tailored specifically for the use of self-defense by women constitutes the physical intervention component of the 'Fearless Tiger' course.

Most of the participants take a turn on the mat, although some abstain, offering such reasons as: "I get toe cramps very easily. I can't do it." Those who do don the helmet, shin pads, and role of rape-target are put into various scenarios, including:

(AHHH!) Slut, you think I won't choke no whore

til the vocal cords don't work in her throat no more?!

(AHHH!) These motherfuckers are thinkin' I'm playin'

Thinkin' I'm sayin' the sbit cause I'm thinkin' it just to be sayin' it

(AHHH!) Put your hands down bitch, I ain't gon' shoot you

ASSAULT AGAINST WOMEN: THE NUMBERS DON'T LIE

-Battering is the major cause injury to women, resulting in more injuries to women than auto accidents, muggings and rapes combined. ("Violence Among Intimates, An Epidemiological Review," E.Stark and A.Flittcraft, Handbook of Family Violence, Ed. V.D. Van Hasselt, et.al., 1988)

-One-third of all female homicide victims are killed by husbands, ex-husbands, boyfriends or ex-boyfriends. (NCJA Justice Research, "States, Federal Government Increasing Focus on Violence Against Women," September/October 1990, p. 3)

-Approximately one in ten high school students has experienced physical violence in dating relationships. Among college students, the figure rises to 22%, equivalent to the rate for adults. (Gamache, 1991)

-Nearly two in three female victims of violence were related to or knew their attacker. (Ronet Bachman Ph.D., U.S. Department of Justice Bureau of Justice Statistics, "Violence Against Women: A National Crime Victimization Survey Report," January 1994, p. iii)

-Violence is the reason stated for divorce in 22% of middle-class marriages. (EAP Digest November/December 1991)

-One out of every four men will use violence against a partner at some time in their relationship. (Violent No More, Michael Paymar, 1993, Hunter House)

-It is estimated that 25% of workplace problems such as absenteeism, lower productivity, turnover, and excessive use of medical benefits are due to family violence. (Employee Assistance Providers/MN)

Meat's No Treat on Tuesday

EarthSave is promoting a "no-meat" day to pave the path to vegetarianism

BY ARNI SLOG
Mind&Body Reporter

Like other well-raised Canadians, I was brought up eating a lot of meat. Recently, in an interview with Patrick Guyer, a representative from the QPIRG working group EarthSave, I learned that on Tuesday, March 20th, they're hosting a day without meat. It is called Meatout 2001, and the group hopes to promote a vegetarian lifestyle through awareness and a single day of no meat throughout the campus and Montreal area. Their posters entreat us to "kick the meat habit for at least a day." Here's what Patrick had to say about it.

Daily: What's this all about?

Patrick Guyer: This is along the lines of the great American smoke-out in that it is a day that across North America, people will be leaving out meat from their diet because eating meat is a habit that people have that would be beneficial for them to quit. And it's the hope that convincing people to leave out meat for one day will pave the way to their eventual switch to vegetarianism every day of the year.

Daily: Who should do it?

PG: Everybody should give it a try. We encourage everybody who's interested in their health and the health of the environment to see what a difference leaving out meat can make.

Daily: Why are you doing it and

who's in charge?

PG: In Montreal, one of the QPIRG working groups, EarthSave is promoting the event.

Daily: What's in it for me?

PG: One day to free yourself from the personal health and environmental pitfalls of a meat-based diet and a day to learn more about how being vegetarian can have a positive effect on your life in general.

Daily: I always thought chicken was really good for you, and now you're telling me it isn't?

PG: True, besides the fact that humans aren't supposed to eat meat, with the advent of mass industrial style factory farming which entails the use of massive antibiotics and growth hormones, chicken has become polluted with toxic chemicals that are harmful to our health. Huge chicken farms also produce incredible amounts of manure that poison our freshwater supplies.

Daily: Wow. Meat does all that?

PG: Not only chicken but beef and pork too. Even fish can be contaminated with dioxins, PCB's, DDT and mercury. They are also sprayed with antibiotics in the supermarket to prevent rotting.

Daily: Gross. What is one day of no meat supposed to do for the world?

PG: Show people that a vegetarian lifestyle is something that everybody can do and to give people a chance to enjoy the benefits of a vegetarian diet in hopes that



Guyer takes on the meat of the issue

they may consider making it a change for life.

Daily: What are campus restos offering that's different than their normal fare?

PG: Most campus food providers have agreed to either leave meat out for the day or to cut out meat and offer more vegetarian options. Rez cafeteria services will be holding a vegetarian theme night where multiple vegetarian options will be available.

Daily: If you were a piece of nonmeat, what would you be?

PG: I would be Tofurkey

Daily: What is that?

PG: It's a soy based turkey substitute that also comes with tempeh drumsticks and vegan gravy. It doesn't really taste like turkey, but it's a damn cool idea.

Daily: Cool. So there's more to being vegetarian than just avoiding beef? I mean, you can eat more than boring carrots and stuff?

PG: Sure. For many people becoming veggie opens up possibilities of exploring different kinds of ethnic cooking from around the world because many other cultures have traditional food that is vegetarian or more easily adapted to a vegetarian diet than your average North American cuisine.

Daily: Meat. What's the big deal? I mean, we're all heard blab blab meat is bad, you'll get high cholesterol, but guess what. I'm a student. I don't need to worry about that. What have you got to say for yourself, CucumberMan??

PG: The big deal, Arni, is that your body is not made to digest flesh. Biologically, humans are herbivores not omnivores as we are commonly taught. If you look at the shape of our teeth, the com-

position of the acids in our stomach, and the length of our digestive tract, you would see that our digestive physiology resembles that of an herbivore, like a gorilla or a horse much more than it does an omnivore like a bear or a carnivore like a lion [grrrrr]. I'm sure you've probably known somebody who's had a heart attack or a stroke, well that won't happen with an organism like a bear or lion because their bodies are made to process the cholesterol and fat that comes with a diet that is high in flesh.

Daily: Yeah, that's what happens when I'm old. But as long as I'm still swingin', life is good, right?

PG: Well, Arni, your diet right now can affect your ability to "swing" today, tomorrow and tomorrow night. Flesh that is rotting in your herbivore digestive tract can have a detrimental effect on your breath. Not only that, but believe it or not, when your body can't get rid of certain components of meat, they get excreted through your skin, affecting your complexion. Further more, when cholesterol clogs the arteries to your brain, you suffer a stroke, [Arni: Dub] so what do you think happens when cholesterol clogs the arteries going to your penis? [Arni: Ack!] That's right...impotence!

Daily: Okay, thanks a lot. Gotta go eat some salad now. Thanks, Patrick. See you not eating meat on Tuesday!



BY JOHN LESARE
The McGill Daily

Ahh... spring is in the air. McLennan reference crawls with worker bees huddled in the hive. Toques are being left behind everywhere: buses, the Arts Building, my closet, like so many shed skins from the winter past. The snow on the corner of my street is melting, revealing the coleslaw I buried there moons ago...

Is there really such a thing as spring fever? I read somewhere, sometime (con-

sider that my citation you MLA bastards), that sexual peak and desire to procreate is actually at its highest in the middle to late summer, for both men and women. But it cannot be denied, that especially in the coming weeks, Montreal will be a-flood with halter tops, tight shirts, shirtless rollerbladers and countless waking hibernators ripe to score. I think it has something to do with the blooming. The reanimation. The revelation, not only of skin, but of grass, giant holes in the pavement, and garbage everywhere. Nature gets naked. And everything smells. Not always a good smell. You'll be standing at the corner of Prince Arthur and St. Laurent and

you'll raise your nose to the breeze and notice, "Hey, there's a lot of dog shit all over the place." But you'll be happy all the same 'cause in the next breath that hottie from your phenomenology class will saunter past leaving a trail of "come-and-get-me-if-you-can" all the way to the Plateau.

Well, for some us, as in those of us who rarely see the benefits of spring fever until mid-July to early August, let me offer this titillating bit of information: universitylove.com. Yes that's right, a web site. No this isn't a stock tip. And no, I have not been a shareholder since I sold my stake in 1992 (or was it 1993?).

But seriously. Do visit this site. I did. Last week. And I placed my pertinent details in a databank of single horny people divided into schools across North America and the United Kingdom. The problem you ask? There were a mere two female McGill entries and only about six male entries, one of which is clearly meant to offend with the nickname Big Dick. I mean come on. Who likes big dicks really? They were so, like, '90s Aerosmith.

No wonder the dot-com world has collapsed like a house of cards. I guess this is what the career counselor meant when she said that my arts degree would be in great demand in years to come. It's true I

suppose, that with your head stuck in a book for four years of computer engineering or programming and then stuck up your ass once you start cranking out the code to power these inane ideas, there just isn't much time left to realize that the world is changing. Yes, even drugs are changing, and yeah, get this... bisexuals! They do in fact exist. I know, because I saw one on webTV.

Here's my real web recommendation for the week: members.aol.com/HippoPage/
For any comments on spring, sex or any other lewdness, email me at laid@hotmail.com.

The Urge, Spring and Some Tool Called Big Dick

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What: A mime school to improve on physical technique and improvisational skills

When: The next session begins the second week of september, but for informal students may join any time

Where: 3673 St. Dominique

Cost: Depending on how many sessions per week you choose to do, the cost can range from \$155 for 7 weeks of one session per week, to \$290 for 7 weeks of 2-3 sessions per week, but the cost does depend on the type and number of courses taken. A full time mime student takes 6 classes per week.

Phone: 843-3009

Comments: The school involves two concepts for the development of mime technique. One part focuses on physical technique which is similar to a dance course and the second part focuses on the development of improvisational techniques and theatrical performance. This is the mental aspect of miming, and both types of instruction are important for the evolution of a well-rounded mime.



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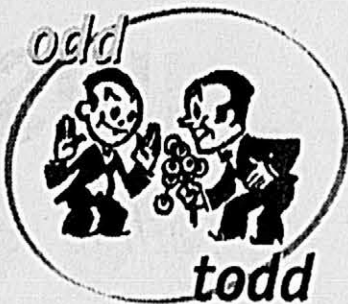
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Judith Kovalski (B.A., M.A., B.S.W., M.S.W., P.S.W.) 514 244-4596.

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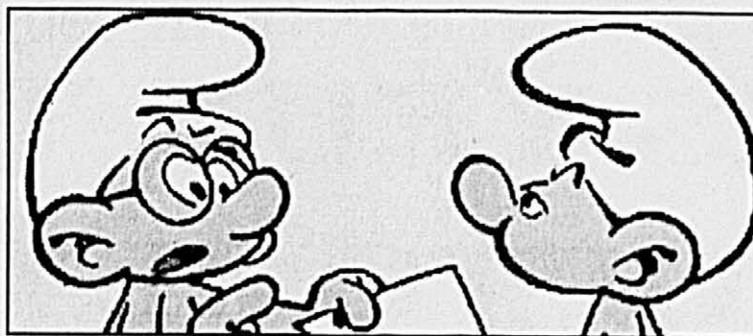
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Big Blue Ball of Queer

*Finding that expression for those poor lost queer kids with no
role models in Hollywood or at school*



They may not be big, but they're definitely blue!

abundance of self-loathing and loneliness.

Without visibility, both in Hollywood and in schools, young queer kids never learn that what they are and do are acceptable, and that they are not alone. There is no queer history month in school. Queer kids do not grow up looking at Edward Albee, Virginia Woolfe, Keith Haring and Gertrude Stein realizing that these are great queer artists. They pass into adolescence and adulthood without gay firemen or police officers. They don't watch gay movies, read gay literature, or know of the hard work and struggle that many have faced for their rights. It is hard to accept your own differences, especially when these differences seem underappreciated and undervalued.

Although homosexuality has become more accessible with the internet, *Will and Grace*, and more mainstream movies like

Philadelphia, there is still a great lack of social visibility for young queers. Even today there are only a few celebrities who are out and proud, because when stars do come out, they are stigmatized. Queer celebrities, fearing the repercussions of coming out of the closet, are usually pulled out. George Michael and his fantastic portrayal of a straight man, with feathered hair and the glorious Wham, were literally pushed out of the bathroom.

With all this denial being treasured by the media, queer kids are forced to understand that there is something wrong with homosexuality. This is why celebrities like Melissa Etheridge, Lily Tomlin, and David Hyde Pierce who continue to act and sing and be openly gay are great for the queer community. But because these people are comfortable with their sexuality and they don't do anything interesting like come

out after many years of denial, a la Elton John or proposition people in bathrooms, their sexuality is not media worthy. The only queer lifestyle seen in the news is struggle and repression.

Every time I walk down the street with my pride flag and put up a queer poster and announce my sexuality, I hope that I am helping someone else.

By being comfortable and distinct about my sexuality, I make others aware and more informed: most fear and hatred stems from ignorance. Every queer person does not need to go door-to-door announcing their sexuality, but by admitting to yourself and showing to others that homosexuality is okay, you make a difference. So I have a plan: this Friday ends Queer McGill's sixth annual Pride Week. Every queer person dress up in blue. If you're all about gay, wear all blue. If you play for both teams, wear a blue shirt and different colored pants. If you only sometimes take a walk on the wild side, wear a blue hat. You'll see me, walking around campus, a big blue ball of queer.

*If you're feeling like the invisible
voice or if you're a big blue ball of queer
too, email me with thoughts of wisdom at
oddtodd69@hotmail.com. See you this
Pride Week, loud and proud.*

daily classifieds

Ads may be placed through the Daily Business Office, Room B 07, University Centre 9000-14000. Deadline is 1400, two working days prior to publication. McGill Students & Staff (with valid ID) \$4.25 per day, 3 or more consecutive days, \$4.25 per day. General Public \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply: prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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I really don't have much to say this week. I could mention the special kind of horror that is having both your parents' birthdays in one week. Or I could mention the horror that is our upcoming return to Shatner basement (just where is the moat to go with the dunce?). But mostly I want to say **WELCOME BACK JON!!**

Regards,
Uncle Cam

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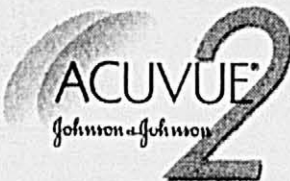
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